

In search of *Seinfeld*'s spiritual mother, Mrs. Goldberg p41

# GUARDIAN

JULY 22 - 28, 2009

THE SAN FRANCISCO BAY GUARDIAN

VOL. 43, NO. 43 • FREE

## EDITOR'S NOTES

By Tim Redmond  
Tredmond@sfbg.com

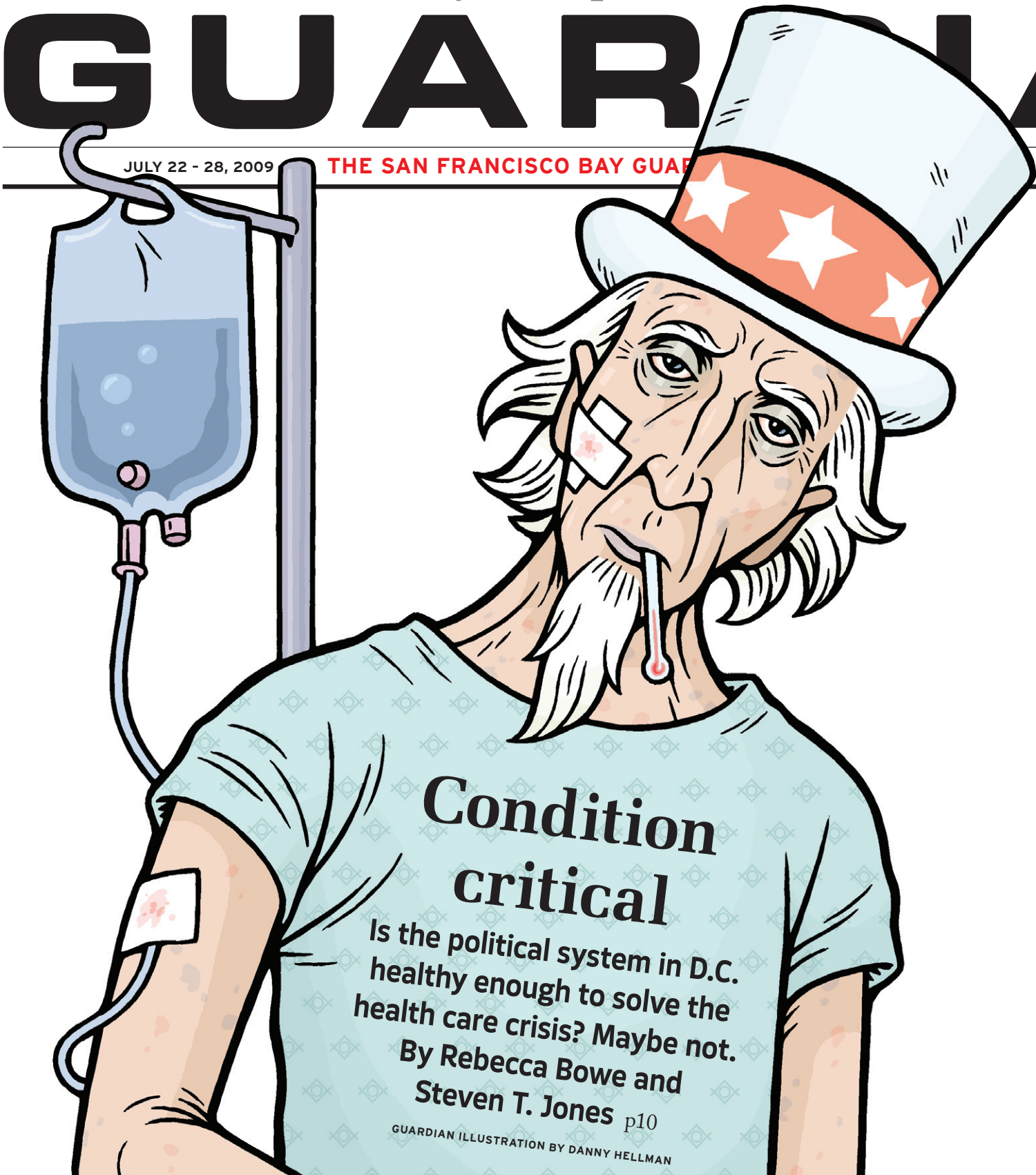
All the great sci-fi and comic book movies have some sort of larger social metaphor. *Robocop*, one of my all-time favorites, was really about the privatization of public resources. Our hero gets mangled in a firefight because Detroit turned its police department over to Omni Consumer Products Corp., which cut staffing to boost the bottom line and there's no backup available.

So when I was editing this week's cover package on the battle over health insurance, I couldn't help thinking about *The Incredibles*. See, Mr. Incredible is this great superhero, but liability lawsuits force him to retire and he winds up as a claims clerk in an insurance company, where he sits around all day stamping "denied" on health insurance claims. Then he gets in trouble for quietly telling customers how they can appeal.

I've always imagined that real health insurance offices look exactly like that. People sit around all day and get paid to make sure that other people don't get health care. And if they deny enough claims, they get a nice bonus. If they approve too many claims or help the poor customers appeal, they get fired.

The thing is, the bonus part is true. Many insurance companies pay their staff based on how much they have done to keep costs down — that is, to make sure expensive medical treatments are denied. I've been through this. The medical insurance won't pay for the anesthesia my son needs for complicated oral surgery because the procedure happens in

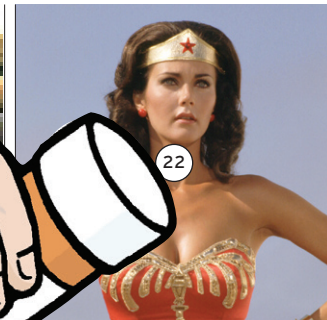
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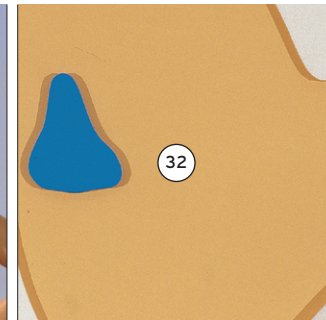
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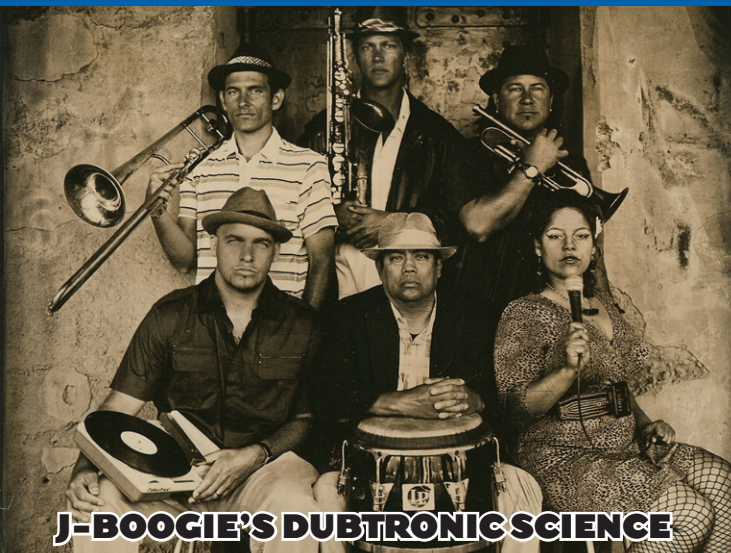
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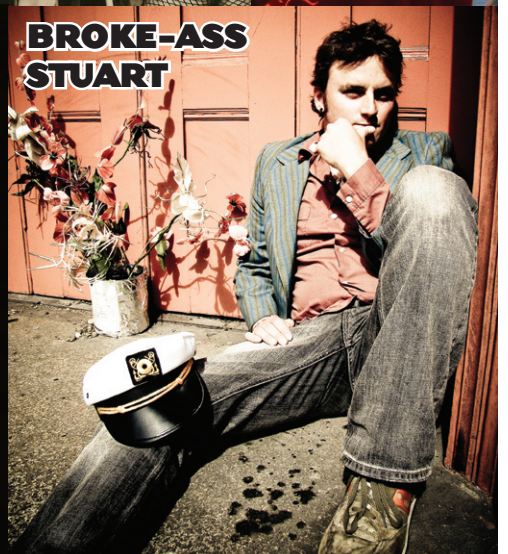
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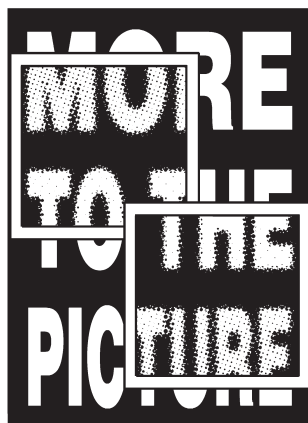
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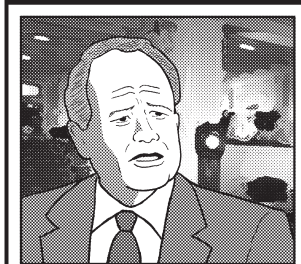


7.22.09

## THIS MODERN WORLD



AND IN **THIS** PHOTO, WILLIAM KRISTOL **SEEMS** TO BE CONTEMPORATING THE SHEER OVERWHELMING WRONGNESS OF EVERY PUBLIC PRONOUNCEMENT HE'S EVER **MADE!**



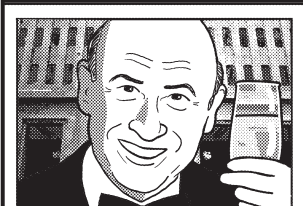
ACTUALLY HE WAS JUST CHECKING OUT A YOUNG WOMAN'S BUTT!

RIGHT-WINGERS HAD A FIELD DAY RECENTLY WITH A PHOTO THAT SEEMED TO SHOW OBAMA CHECKING OUT A YOUNG WOMAN'S BUTT--EVEN THOUGH THE VIDEO MADE IT CLEAR HE **WASN'T...**



BUT THAT WASN'T THE **ONLY** POTENTIALLY MISLEADING PHOTO RELEASED IN RECENT DAYS!

AND--LOOKING AT THIS SHOT OF THE CEO OF GOLDMAN SACHS, YOU MIGHT **THINK** HE WAS CHUCKLING GLEEFULLY AT THE THOUGHT OF ANNOUNCING A \$1.8 BILLION PROFIT WHILE BENEFITTING FROM MORE THAN \$40 BILLION IN TAX-PAYER SUBSIDIES (NOT INCLUDING THE REPAID **TARP** FUNDS)!



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FOR INSTANCE, IN THIS NEVER-BEFORE-SEEN SHOT FROM 2003, DICK CHENEY **APPEARS** TO GLOWER MALEVOLENTLY AS HE THINKS UP NEW WAYS TO UNDERMINE THE FUNDAMENTAL PRINCIPLES WHICH DEFINE US AS A **DEMOCRACY!**



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AS FOR **THIS** PICTURE, IN WHICH SPARKY THE PENGUIN SEEMS TO HAVE BEEN CAUGHT IN SOME SORT OF SCANDALOUS ACT INVOLVING REGIS PHILBIN, A CIRCUS CONTORTIONIST, AND SEVERAL LINGERIE MODELS--



--WE HAVE NO COMMENT AT THIS TIME...

TOM TOMORROW © 2009... www.thismodernworld.com

## It's the insurance companies, stupid

**EDITORIAL** It's hard to imagine a better time for real, lasting health care reform. A popular president with a reform mandate has made it a top priority. The Democrats control both houses of Congress, with enough votes in the Senate to block a filibuster. Medical costs are soaring, driving individuals and businesses into bankruptcy. Even some big corporate executives, who recognize that the United States can't compete in the global economy when companies have to spend so much on employee health insurance, are starting to come around.

So why is the bill working its way through Congress so incredibly weak?

One reason: the private insurance industry is still calling the shots.

In fact, from the very beginning, private insurers were involved in the policy discussions. Nancy Ann DeParle, President Obama's senior health policy advisor and the White House point person on reform, brought the industry into the room on day one. Sen. Max Baucus of Montana, who heads the

Finance Committee that is now considering the bill, received more contributions from the insurance industry than any other Democrat in the Senate.

And as long as the needs of an industry that makes profits by denying medical coverage to sick people matter more than the needs of the American people, there's not going to be a decent reform bill.

The best experts all agree that the only way to hold down costs, insure everyone, and make the nation competitive again is to eliminate private insurance and create a government-run, single-payer system. That's what almost every other industrialized country has — and it works. Canada spends far less than the U.S. does on health care — and the health outcomes for Canadians are far better by every measurable standard.

Yet single-payer health insurance was never on the table. The best Obama and Congress have to offer is a complex measure that increases some regulations on the industry and offers (for now) the prospect of a public option — that

is, the ability of any citizen to buy a Medicare-style public insurance plan. The public plan is obviously an attractive option — private companies spend as much as 40 percent of every health care dollar on administrative overhead and profit. The figure for Medicare is about 2 percent. But even that option may not survive the final wording of the bill.

And in exchange for accepting a few new rules and (maybe) having to compete against the government, the insurers get a huge bounty: the plan would mandate that every American buys health insurance. Even if many people choose the public option (if it's even available), the insurance industry will get millions of new customers.

And there's no guarantee that those who are currently uninsured will be able to afford the plans they need. Many will probably buy a minimal policy and wind up vastly underinsured — which means they'll go broke and fall onto the medical and social safety net if they get seriously ill. As Steven T. Jones

CONTINUES ON PAGE 6 »

The U.S. government has no moral or political authority to tell Iranians what they should do. Iranians are perfectly capable of deciding for themselves.

## How to help Iran without meddling

By Sean Penn, Ross Mirkarimi, and Reese Erlich

**OPINION** Two of us, Penn and Erlich, traveled to Iran in 2005 and interviewed numerous ordinary Iranians. People were very friendly toward us as Americans but very hostile to U.S. policy against their country. We visited Friday prayers where 10,000 people chanted, "Death to America." Afterward those same people invited us home for lunch.

That contradiction continues today as Iran goes through its most significant upheaval since the 1979 revolution. Iranians are rising up against an authoritarian system, but they don't want U.S. intervention.

Many Iranians believe that they have experienced a coup d'état, in which the military and intelligence services have hijacked the presidential election. Through vote-buying and manipulation of the count, President Mahmoud Ahmadinejad guaranteed himself another four years in office.

In June more than a million Iranians marched in the streets of major cities across the country. The spontaneous demonstrations included well-to-do supporters of opposition candidates, but also large numbers of workers, farmers, small-business people, and the devoutly religious. They were fed up with 30 years of a system that used Islam as an excuse for breaking union labor strikes, stripping women of their rights, and repressing a nation.

The Iranian government responded to these peaceful protests with savagery, killing dozens of people. Some human rights groups put the number at more than 100. The government admits arresting 2,500 people nationwide and continues to hold at least 500. Most are being held without charges or have simply disappeared.

The repression hasn't killed the movement. On July 17, more than 10,000 people came to Friday prayers in support of the opposition. Instead of chanting "Death to America," they chanted "Death to the Dictator," a reference to supreme leader Ali Khamenei. Police attacked them with clubs and tear gas.

Meanwhile in Washington, some politicians tried to use the crisis for their own ends. Sen. John McCain criticized President Obama for not taking a stronger position against the Iranian govern-

ment. It's ironic to hear McCain and other conservatives proclaim their support for the people of Iran when a few months ago they wanted to bomb them.

That doesn't exactly build credibility among Iranians.

President Obama faces tough choices on Iran. If he speaks out loudly against Ahmadinejad, he is accused of meddling in Iran's internal affairs. If he says too little, then right-wingers in the U.S. accuse him of being soft on Ahmadinejad.

In reality, the U.S. has very little ability to impact what has become a massive, spontaneous movement for change. And it shouldn't. The CIA overthrew the democratically elected government of Prime Minister Mohammed Mossadeq in 1953, bringing the dictatorial shah back to power. George W. Bush's administration attempted to overthrow the Iranian government by funding and arming ethnic minority groups opposed to Tehran.

The U.S. government has no moral or political authority to tell Iranians what they should do. Iranians are perfectly capable of deciding for themselves.

That's why citizen diplomacy is so important. Iranian demonstrators welcome the support of ordinary Americans. Joan Baez recorded a Farsi-language version of "We Shall Overcome" that has shot around the world on YouTube. She sang it July 12 at San Francisco's Stern Grove.

Iranian activists are holding a hunger strike in front of the United Nations in New York from July 22 to 24, demanding that Secretary-General Ban Ki-moon send a special commission to Iran.

With hundreds of thousands of Iranian-Americans in California, it would be unconscionable to ignore the nonnegotiable right of peaceful dissent by millions of people in Iran. Join us in the San Francisco Civic Center plaza on July 25, from noon to 4 p.m. Stand in solidarity with Iranians and against U.S. intervention in Iran ([www.norcal4iran.org](http://www.norcal4iran.org)). **SFBG**

*Sean Penn is an actor, director, and writer who visited Iran in 2005. Ross Mirkarimi is a San Francisco supervisor, the first elected Iranian-American to hold that office. Reese Erlich is a freelance journalist and author of "The Iran Agenda: The Real Story of U.S. Policy and the Middle East Crisis."*



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## EDITOR'S NOTES

CONT>>

a dental office. The dental insurance won't pay because the drugs are administered by an anesthesiologist, who is a doctor, not a dentist. Someone is smiling in both the medical and dental insurance offices; they just saved \$1,000. Bonus on the way.

Sound familiar? I bet you've been through it too.

This is why the only way health insurance is going to get better is if the profit is taken out of it. And why it's absolutely nuts that the insurance industry is still considered part of the solution.

The city budget didn't come out well. The cops, the mayor's press office, the mayor's 311 call center, the places where there is still a lot of bloat, saw no real cuts. Public health and human services, which have already been cut to the bone, got hacked even more. And there is no concrete plan to even try to raise new revenue this fall.

There are some lessons here, and let me start with an obvious one. The final deal went down with two people — Sups. John Avalos and David Chiu, both new to the board — in the room with the mayor's staff. Same thing in Sacramento — five people cut the deal. There's got to be a better way. **SFBG**

## INSURANCE

CONT>>

and Rebecca Bowe report on page 10, the vast majority of the medical bankruptcies today involve people who *have* insurance.

The House Progressive Caucus is only willing to support the bill if it includes a strong, viable public option. We'd go even further: if Congress can't offer a single-payer plan, it should at least allow the states to do that. Rep. Dennis Kucinich (D-Ohio) has an amendment that would authorize single-payer in any state that wants to try it, and that must be part of the final bill. Rep. Nancy Pelosi, who supports the current House package, should make clear that the Kucinich amendment must be part of the final package.

State Sen. Mark Leno has a single-payer bill in Sacramento that has passed twice but been vetoed by Gov. Schwarzenegger. Both Democratic candidates for governor, Mayor Gavin Newsom and Attorney General Jerry Brown, need to pledge to sign that bill if they get elected.

There's too much at stake here to accept an industry-backed plan masquerading as reform. If this crashes and burns, it will be years before reform comes back. Let's get it right this time. **SFBG**

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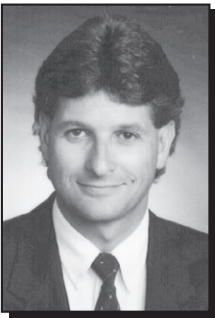
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## Behind the Mitchells' door

My strange encounters with a strange crew

By Sarah Phelan  
sarah@sfbg.com

When James Raphael Mitchell, 27, son of the late porn film director and strip club owner Jim Mitchell, was charged with murder, domestic violence, kidnapping, and child abduction and endangerment last week, my first reaction was to wonder if he suffers from posttraumatic stress disorder.

I first met James in October 2007, at which time he sported a military-style buzz cut and told me he was in the Marines. And now I was reading reports that he had shown up at the home of his one-time fiancée, Danielle Keller, 29, the mother of their one-year-old daughter, Samantha Rae, killed Keller with a metal baseball bat, and fled with Samantha. He then led police on a five-hour manhunt that ended in Citrus Heights.

I had run into James at the O'Farrell Theater, the club his father Jim and uncle Artie opened 40 years ago. At the club, the brothers produced porn films, battled with former Mayor Dianne Feinstein's vice squad, and entertained members of the city's political elite before Jim shot Artie in 1991.

Jim's attorneys described the killing as an "intervention gone awry," while Artie's kids believed it was a wrongful death. In the end, Jim served less than three years of a six-year sentence for voluntary manslaughter at San Quentin. After his release, he continued his involvement with Cinema 7, the corporation the Mitchell brothers formed to oversee their porn empire, until he died of a heart attack in July 2007.

Shortly after Artie's death, Jim's eldest daughter, Meta, became the O'Farrell Theater's general manager. In fall 2007, Christina Brigida, a childhood friend of Meta, contacted me to see if I'd be interested in "a column about the reality of what the sex industry is like for

females (both strippers and non-strippers)" and "female managers in adult entertainment." She proposed that she and Meta write the article. "The notion that the O'Farrell Theater is run by old white men pimping out women for money with no regard as to their treatment and/or well-being is just flat out not true," Brigida wrote.

In her piece, Meta recalled: "Growing up in my family there was a distinct line between the boys and the girls. The boys got to go on special outings with my dad and uncle, while the girls were left at home. As I grew older, so did my resentment. I continued to hate being left out. I felt like it all had to do with my dad's business. The boys could go inside, and I couldn't. I grew to hate the theater for taking my dad away from me."

Meta went to school and got a job as a mortgage consultant in San Ramon until 2004, when she began to recognize the club "as something that had taken care of us through the years."

And that's how I came to be drinking coffee one morning in the club's upstairs room, talking to Meta, a petite woman with a black bob, brown eyes, knee-length leather boots, a tiny dog, and a massive lime-green handbag. It was then that I met her younger brother, James, who his friends call Rafe.

I was seated in front of a photo of Pope John Paul II greeting Fidel Castro in Cuba, and a painting called *Night Manager*. The conversation somehow turned to war, at which point Rafe turned and told me he was in the Marines.

Meta resumed our conversation, which included my asking about a class action suit the O'Farrell dancers had brought against the club and Meta's talking about her innovations, which included theme nights and costumes. At that point, Rafe interrupted, observing that "guys get drunk and just want to have fun and don't care about costumes."

Clearly there was tension between Meta and James. And clearly Meta wanted to control the content of any story about the club. Although she promised me an interview that Halloween and mentioned that she "might be in costume," I wasn't surprised when I didn't hear back.

When I read the news about James, I called former San Francisco District Attorney Terence Hallinan, who is representing James and is a long-time friend of the Mitchell family. Hallinan had just returned from Mitchell's arraignment in Marin County, where he is being held without bail.

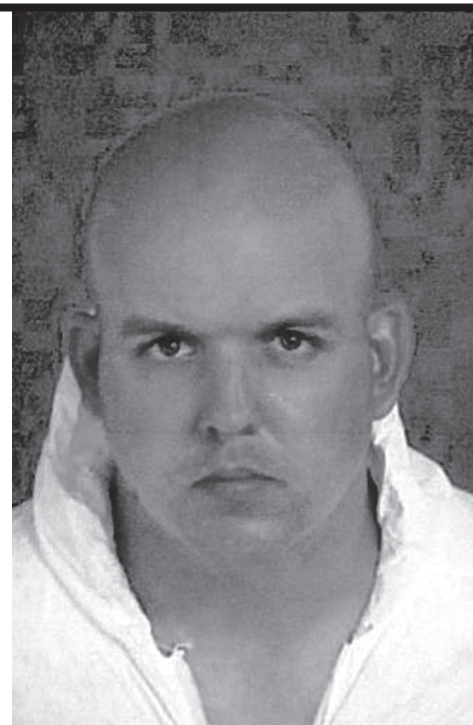
"James feels terrible about what happened," Hallinan said. When asked about the possibility of James having PTSD from his time in the Marines, Hallinan said, "I don't know if he's been overseas or not."

I then got a hold of a copy of the permanent restraining order Keller had secured on July 7, five days before she was killed. From it, I discovered that James had not been deployed overseas. In fact, according to the allegations in the court order, he had abused Keller for almost two years, beginning a month after the couple met — claiming the abuse was his way to avoid Iraq.

The court filing also revealed that James brought his gun everywhere and usually kept it in his jeans until his siblings, including Meta, filed their own five-year restraining order after he pulled it out during a family business meeting at the O'Farrell Theater in November 2007 and "waved it around in a threatening manner."

Keller's statement also charged that James has mood swings, used cocaine, had a meth addiction, and was arrested for domestic violence in February 2008 when Keller was four months pregnant.

The couple's penultimate fight took place March 4 when Keller told him she was going to live with her mom. After that incident, James was arrested for violating his probation, and San Francisco District Attorney Kamala Harris rec-



James "Rafe" Mitchell faces murder charges. | PHOTO BY MARIN COUNTY SHERIFF

ommended putting James behind bars for three months. But 11 days before Keller's killing, Superior Court Judge Mary Morgan sentenced him to two days and stayed the sentence.

Warren Hinckle, a veteran Bay Area journalist and long-time Mitchell family friend, observes that people can't imagine what it was like to have grown up in this "battle-prone family."

"Sure, I knew Rafe, and obviously something very bad and weird happened," Hinckle told the *Guardian*. "People forget that the Mitchells spent a lot of the money that they made on First Amendment battles, and that they were on mob territory."

Keller's attorney, Charlotte Huggins, said she wants to make sure there's money set aside for Samantha. But that may be tricky because James was living on trust fund money. Following a 2008 settlement of the dancers' class action suit against Cinema 7 — in

CONTINUES ON PAGE 12 >>

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“Several times James told me that he planned his physical violence toward me as a way to get out of going to Iraq, that I was a pawn to get him out of it.”

Samantha Keller

## ALERTS

By Paula Connelly  
alerts@sfbg.com

WEDNESDAY, JULY 22

**“Extraordinary Voices, Extraordinary Change”**  
The International Museum of Women presents speaker Dolores Huerta. Founder of the Dolores Huerta Foundation, Heurta cofounded the United Farm Workers with Cesar Chavez in 1962 and remains active in the farm workers movement  
6 p.m., \$25  
Omni Hotel  
500 California, SF  
(415) 543-4669, ext. 27

**“Eyewitness Gaza”**  
Jewish social justice activists Darlene and Donna Wallach speak about their recent five-month stay in the Gaza strip, where they helped reestablish ISM (International Solidarity Movement) Gaza Strip.  
6:30 p.m., \$5-\$20 sliding scale  
SF Friends Meetinghouse  
65 Ninth St., SF  
(408) 293-4774

**Roots of Resistance Film Festival**  
The Indigenous Delegation to Palestine presents this film festival, which focuses on the similarities and differences between U.S. and Palestine societies and the international struggle against imperialism.  
6 p.m., \$7  
La Peña Cultural Center  
3105 Shattuck, Berk.  
(510) 849-2568

THURSDAY, JULY 23

**Friends of Bluepeter**  
Discuss possible future uses for the historic Bluepeter Building. The historic building has been tentatively saved from demolition for use as a new park, pending a workable plan.  
7 p.m.; free; beverages and light snacks provided  
Kelly's Mission Rock  
817 Terry Francois, SF  
(415) 626-5355.

SATURDAY, JULY 25

**Art for landscape's sake**  
Phyllis Faber and Elisabeth Ptak



of the Marin Agricultural Land Trust join with Point Reyes photographer Marty Knapp to discuss how art helps to “preserve and protect the landscape for future generations.”  
5 p.m., free  
University Press Books  
2430 Bancroft, Berk.  
(510) 548-0585

**Pedal power**  
Take a stand against violence and show your love for Oakland at this annual bike ride for peace. Ride begins at Lake Merritt and ends at a party at DeFremery Park celebrating Oakland Park and Recreation's 100 year anniversary with rock climbing, skateboarding, basketball, baseball, and more.  
2 p.m., free

Ride begins at Lakeside Playground  
468 Perkins, Oak  
3pm celebration at DeFremery Park  
1651 Adeline, Oak  
bikes4life.com

**Show solidarity with Iranians**  
Help raise awareness for the challenges facing the people of Iran and join the international chorus condemning the human rights abuses being committed there. The rally is part of a global day of action, with protests happening in cities around the world.  
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1 Dr. Carlton B. Goodlett Place, SF  
www.united4iran.com

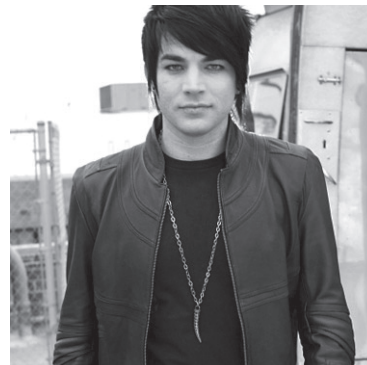
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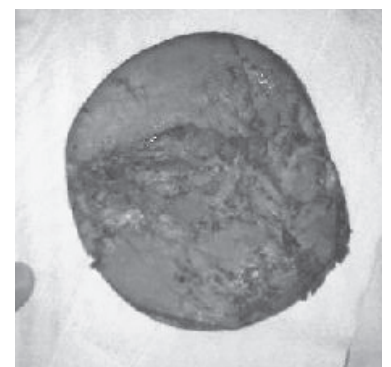
### PIXEL VISION

Renegade Crafts Fair, SHIBUE for you, Appetite food news, fire arts pics



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### POLITICS

Prison “food,” more on BART, the budget battle, and Hugues de la Plaza

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6	\$65,650	\$87,500	\$109,400

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## Condition critical

**INTRO** This country's political system is almost as sick as its health care system — and both will be undergoing critical tests in the weeks ahead.



As President Barack Obama and Congressional Democrats make their big play to achieve health care reform by next month, advocates for the most progressive, popular, and effective proposal — a single-payer system that would do away with private insurance companies — have been left out of the debate.

Instead, the proposals have centered on a competition-based system that would have a government-run public plan as a component, paid for partly by increased taxes on the rich. But it would also include a requirement that all Americans buy health insurance policies, whether they can afford it or not.

This hybrid system is being pummeled by punches from the left and right, with Republicans issuing misleading warnings about “legislation that will force millions of families out of their health care plans and into a costly, lower-quality, government-run system” and progressives raising doubts about whether a private-insurance-based system will ever hold down costs, prevent abuse, and provide everyone with care without bankrupting them.

Meanwhile, in California, where the Legislature has twice approved single-payer systems (only to have them vetoed by Gov. Arnold Schwarzenegger), Sen. Mark Leno is gearing up for a third run at single-payer and laying the groundwork for future ballot fights that could actually create a single-payer system in California even before the new federal plan would kick in around 2013. This is assuming that California remains fiscally solvent and that the federal legislation doesn't quash the right of states to do single-payer — both open questions at this point.

Here in San Francisco, a completely government-run health program funded by private employer contributions is slowly moving toward universal coverage, even while it fends off a legal challenge and struggles to remain effective as thousands of city employees get laid off and Mayor Gavin Newsom runs for governor boasting of making deep cuts rather than raising taxes.

So it seemed like a fine time for the *Guardian* to wade into the health care reform thicket, a minefield of corporate corruption, overblown rhetoric, and confusing compromises, where political spin doctors seem to carry more weight than actual physicians and their patients, a disturbing situation given the very real emergency facing this country.

(Steven T. Jones)

# Bitter medicine

## Health care reform groups fear the cure may be worse than the disease

By Rebecca Bowe and Steven T. Jones  
news@sfbg.com

The Democratic Party has been promising a major overhaul of the health care system for a generation or more. Now, with President Barack Obama and his party's congressional leaders in a strong position to finally reach that elusive goal by next month, this should be a momentous time for the reform movement.

So why are so many health reform advocacy groups unhappy?

The answer involves policy and process. Rather than pushing for the single-payer system that many progressive groups demand and say is needed, Democratic leaders immediately opted for

option that could compete with private insurers and keep them in check.

“American families cannot afford for Washington to say no once again to comprehensive health care reform,” said Rep. George Miller (D-Martinez), who chairs the crucial House Education and Labor Committee.

The Democrats' bill does address some critical flaws in the health care system. It would greatly expand Medicare to ensure coverage for low-income individuals, and would subsidize coverage for those earning up to 400 percent of the federal poverty level, defined as \$43,320 for an individual and \$88,200 for a family of four. The bill would forbid insurance companies from denying coverage to patients based on a preexisting



President Barack Obama meets with healthcare reform stakeholders in the Roosevelt Room at the White House May 11. | OFFICIAL WHITE HOUSE PHOTO BY PETE SOUZA

a compromise plan they hoped would be acceptable to economic conservatives and the insurance industry.

But Republicans are still calling them socialists for doing it, while the insurance industry — which loves the portion of the legislation that requires everyone to buy coverage — is still spending \$1.4 million a day to either kill the complicated bills or turn them to its advantage.

When congressional Democrats unveiled America's Affordable Health Choices Act (HR 3200) on July 14, many reformists thought a long-awaited, dramatic overhaul to a broken system was close at hand. The insurance companies would finally be made to adhere to ethical practices, and the Democrats would defend their plan to establish a government-run health insurance

condition, age, race, or gender. It would eliminate co-pays for preventative care and establish a cap on annual out-of-pocket expenses. To pay for it, the proposal would create a graduated tax on households earning more than \$350,000 a year, with the top bracket being a 5.4 percent levy on incomes of more than \$1 million.

Progressive members of Congress threw their support behind the bill because — and only because — it included the public option. “The public option is central to our support of health care reform,” read a statement from the Congressional Progressive Caucus.

Rep. Lynn Woolsey (D-Petaluma), who chairs the CPC, was quoted in the Huffington Post as saying, “We have already compromised. More than 90 percent of the progressive caucus would vote today for a single-payer system. And

so for us to compromise and get behind a really good strong public plan, I mean that's as far as we're going.”

While that statement indicates the precarious nature of the current legislation — which will likely be weakened further as it works its way through the process and merges with legislation from the more conservative U.S. Senate — many progressive groups aren't even willing to go that far.

### COVERAGE ISN'T CARE

Many single-payer supporters say some reform is better than none, and that the passage of HR 3200 would represent a major win. “We can advance many of the principles that we support with the House bill,” said Anthony Wright, executive director of Health Access California and an organizer for the national reform advocacy group Health Care for America Now. The nation, he believes, needs to endorse principles such as universally covering Americans and making sure patients aren't left alone “at the mercy of the private insurance industry.”

Yet other groups fear this cure would be worse than the disease, sending millions of new customers into a private insurance system that simply doesn't work, and compounding existing problems.

“We're still pushing for a national single-payer bill,” Dr. James Floyd, a health reform researcher with the nonprofit group Public Citizen, told the *Guardian*. “While we're open to other options, we haven't seen anything [in proposals by Democratic congressional leaders] yet that is acceptable.”

That position has plenty of support among the general public and reform-minded organizations, for whom single-payer continues to be the holy grail.

The current proposal “doesn't change the system one bit,” said Leonard Rodberg, a member of Physicians for a National Health Program, who works in health policy. “These bills are requiring that people buy insurance, but there are no numbers about how much the insurance would cost. And if the cost of the insurance is still too high, you can remain uninsured.”

And as negotiations center on the government-run insurance option, the concept of scratching the status quo and offering free Medicare-like health care to every American instead has fallen to the wayside.

Rep. John Conyers (D-Mich.) got 84 co-sponsors for his single-payer bill, HR 676, and hearings were held in June to explore the option. But congressional leaders then took it off the table. The reasons why seem to be as much about political will as they are about campaign contributions from the insurance industry. As one high-level congressional staffer told us, many lawmakers won't back a single-payer system in part because they “don't want to have to respond to being accused of being a socialist by the right wing.”

Then there's the insurance lobby. “They spend hundreds of millions,” the staffer said. “They lobby Congress, and they provide millions to campaigns. They have Fox News. But the single-payer movement is growing leaps and bounds.”

Rodberg said the insurance industry would love to see a mandate to buy insurance approved at a time when insurers are losing customers because the economy is shedding thousands of jobs each month. “This is a bailout for the insur-



ance companies,” Rodberg told us. “But there’s absolutely nothing in this legislation that will control costs, because it just leaves it to the insurance companies and the market.”

Dr. Jim G. Kahn, president of the California Physicians’ Alliance and a professor at UCSF with expertise in health policy, told us he believes the proposed bill falls short of the goal of comprehensive, universal coverage. “‘Universal’ was recently redefined by [Montana Sen. Max] Baucus as 95 percent — i.e., 15 million uninsured,” Kahn told us via e-mail. “Reaching even that level will be hard, due to the complexity of enforcing an ‘individual mandate’ on families with only modest income (and hence no subsidies). And in eagerness to reach that level, more and more people will become underinsured, with inadequate coverage and a further boost in already high medical bankruptcy.”

Medical debt contributed to nearly two-thirds of all bankruptcies in 2007, according to a study in the *American Journal of Medicine*. The majority of those afflicted were solidly middle-class homeowners at the start of their illness, and most had private health insurance.

Health Care Now, a hub for single-payer grassroots groups, is planning a large rally in Washington, D.C., for July 30, the anniversary of the founding of Medicare, on which many single-payer plans would be based. “Single-payer is the only plan that would truly be universal and contain costs,” said Katie Robbins of Health Care Now, arguing that the current plan pushed by congressional leaders “doesn’t protect us from the ills of the insurance-based system as we know it.”

Other progressive groups are withholding judgment for now, hoping the good aspects will ultimately outweigh the bad. “We’re digging through them now. We support a bill that has a true public option, and the House bill has that,” said Consumer Watchdog’s Jerry Flanagan. “But we really dislike the individual mandate [to purchase health insurance]. The insurance companies really don’t want the public option, but they really want the mandate.”

## LEAVING OPTIONS OPEN

Even if single-payer isn’t going to be the national model yet, advocates say it’s crucial that states such as California be allowed to experiment with the option anyway. Single-payer advocates in Congress have insisted the health care legislation be amended to explicitly allow states to do single-payer (otherwise, federal preemption laws and the Employee Retirement Income Security Act might prevent states from doing so).

On July 17, Rep. Dennis Kucinich (D-Ohio) successfully inserted such an amendment into the bill that cleared the House Committee on Education and Labor with a 25-19 vote, which included significant Republican support. The amendment was opposed by Miller, indicating Democratic Party leaders oppose the change and may ultimately succeed in stripping it from the bill.

“George Miller is a longtime supporter of a national single-payer plan and health care reform. The truth is, however, there are not enough votes in the House or the Senate to pass a final bill that contains single-payer language. That is unfortunate but it is also the truth,” Miller spokesperson Rachel Racusen

told the *Guardian*.

California is a hotbed of single-payer activism. Even a leading candidate for state insurance commissioner, Assemblymember Dave Jones (D-Sacramento) — who appeared on the steps of San Francisco City Hall on July 15 to receive the endorsements of a long list of local elected officials — has made single-payer advocacy a central plank in his campaign.

The movement is so strong in California that it actually had legislators vying for who would get to carry its banner. San Francisco’s own state senator Mark Leno, a longtime single-payer supporter, was selected to take over landmark single-payer legislation previously sponsored by former legislator Sheila Muehl, which has passed twice, only to be vetoed by Gov. Arnold Schwarzenegger.

“The more I dive into this issue, the more convinced I am that the answer has to be single-payer,” Leno told us. “The only reform that truly contains costs is single-payer.”

Leno doesn’t fault Obama for taking a more cautious stance — but he does believe the

would sign the legislation as governor. “He hopes and believes that as governor he will be supporting a national public option.”

But in the end, the governor may not matter. Leno said the political reality in California is that voters, rather than legislators, will need to approve the single-payer system. The funding mechanism for any ambitious health care plan would require a two-thirds vote in the legislature, a political impossibility.

“The difference in California is the voters will have the final say. And I’m excited about that. The voters of California will be able to say to the insurance companies, ‘We’ve had enough, now go away,’” Leno told us. He said he expects a ballot campaign in 2012.

Of course, it won’t be that simple. Leno knows that the insurance industry will spend untold millions of dollars to defend itself and a “status quo that is only working for them, not for anyone else. This is an enormously powerful industry and they control the debates.”

“Our effort here in California is an educational one. We have from now until the election

Nataline’s story sparked national outrage, and it has since become a flagship tale highlighting all that is wrong with this country’s health care system. But as the debate about health care reform continues inside House and Senate committee chambers, discussion about “universal health care” — a phrase with a simple ring to it — has grown murkier.

“We have a universal health care system now,” Flanagan said, referring to how all Americans with serious medical conditions have a right to treatment — even if that treatment comes with great expense in an overcrowded public hospital emergency room. “It’s just the most inefficient system imaginable.”

With the August congressional recess coming up fast and Obama leaning on Capitol Hill to shift into high gear on an issue that was a hallmark of his campaign, the pressure is on to vote on the historic health care reform legislation within weeks.

The Senate Health, Education, Labor, and Pensions Committee passed a health care reform bill July 16 that is similar to the House bill, with the vote split along party lines. Now, national attention has turned to the Senate Finance Committee, chaired by Baucus, which continued its efforts last week to achieve a bipartisan bill.

Many of progressive reform advocates simply don’t trust the players in Washington, D.C., to get this right, particularly Baucus. “He’s the voice of the insurance companies in the Senate,” Flanagan said.

A recent article in the *Washington Post* estimated that the insurance industry is spending an estimated \$1.4 million per day to influence the outcome of the health care legislation, and pointed out that many of the lobbyists were Washington insiders who had previously worked for key legislators, such as Baucus.

The Center for Responsive Politics, a non-partisan nonprofit research group that tracks money in U.S. politics and operates the Web site [opensecrets.org](http://www.opensecrets.org), launched an intensive study of health care sector lobbyist spending, including cataloguing industry contributions to individual candidates from 1989 to the present. Baucus received more industry campaign contributions in that time than any other Democrat, the CRP study reveals, with a total of \$3.8 million. Henry Waxman (D-Los Angeles), who chairs the House Energy and Commerce Committee, received a total of \$1.4 million in that same time, while Speaker Nancy Pelosi (D-San Francisco) received \$1.2 million.

Starting in the 2008 election cycle, the health sector gave more to Democrats than to Republicans, according to the CRP’s analysis.

To overcome that kind of money and influence, advocates say it was crucial to wield a credible single-payer option — a sort of death penalty for the insurance industry — for as long as possible.

“Having single-payer discussions on the table really informs the debate over the public option,” Flanagan said. “But by removing single-payer, it made the public option the left flank.”

Flanagan, like many, is worried about how a 900-page bill will turn out. “There are thousands of ways to get it wrong,” he said. “An easy way to get it right would be to just do a single-payer system.” **SFBG**



Single Payer Now staged a May 29 protest outside the San Francisco Federal Building as they group delivered petitions to House Speaker Nancy Pelosi’s office urging her to support Rep. John Conyer’s (D-Mich.) single-payer bill HR 676. | PHOTO BY JUSTIN SULLIVAN/

federal government shouldn’t block states like California from creating single-payer systems. “States should be incubators of trying different proposals. We have a great history with that,” Leno said.

But even with a Democratic governor, there’s no guarantee that single-payer would be approved. Mayor Gavin Newsom is running for governor, featuring health care reform in his platform. He chairs the U.S. Conference of Mayors National Health Care Reform Task Force, which is pushing for approval of the Obama plan. But even Newsom won’t promise to back the Leno plan.

“He doesn’t think single-payer is the best option now,” Newsom’s campaign manager Eric Jay told us when asked whether Newsom

in 2012 to make the arguments,” Leno said.

## THE COST OF INSURANCE

Testifying at a hearing of the House Education and Labor Committee in June, Geri Jenkins, a registered nurse and the co-president of the California Nurses Association, related the story of Nataline Sarkisyan. The 17-year-old girl needed a life-saving liver transplant, Jenkins explained to Congress members. “But CIGNA would not approve it,” she told them, “until I, and hundreds of others, protested. During one of the protests, I was with Hilda, Nataline’s mother, when she got the call of approval.”

Hilda’s relief didn’t last long. By the time the hurdle had been cleared, Jenkins testified, “it was too late. Nataline died an hour later.”



# How healthy is Healthy SF?

The program is a pioneering effort — but will budget cuts damage it?

By Wendi Jonassen  
news@sfbg.com



San Francisco is getting national attention for its attempt at universal health care. President Obama even applauded the city's efforts in a speech: "Instead of just talking about health care, [San Francisco has been] ensuring that those in need receive it."

But Healthy San Francisco — a pioneering effort to do at the municipal level what the federal and state governments won't — is running into some troubling problems, made worse by Mayor Gavin Newsom's budget cuts.

The program was initiated by Tom Ammiano, now a state assemblymember, with backing from organized labor. Ammiano's goal was to provide easy access to affordable health care for all of S.F.'s 60,000 uninsured. A local version of a single-payer program, he argued, could provide accessible primary and preventative care, alleviating the need for indigent patients to use the overcrowded and expensive San Francisco General Hospital emergency room as their primary medical provider.

Healthy San Francisco was launched on July 2, 2007, at two Chinatown clinics. It has grown dramatically, and now provides services to more than 34,000 residents at 27 clinics.

Although Newsom sat on the sidelines while Ammiano pushed the legislation, the mayor has now unashamedly claimed the program as his own to promote his gubernatorial campaign. On his Web site he boldly declares that "he's created the only universal health care program in the country" — with no mention of Ammiano.

The \$200 million-a-year program is partially funded by an employer-mandate requiring businesses with more than 20 employees either to provide health insurance or pay a fee to the city. The fees are broken down according to the size of the business; as of January 2009, employers pay between \$1.23–\$1.85 for every hour an employee works.

Like any traditional health insurance program, Healthy SF has annual fees and point-of-service charges paid by participants. The remainder of the program is funded through state grants.

Opposition to HSF surfaced immediately. The Golden Gate Restaurant Association

sued the city even before the program started, alleging that the employer-spending mandate is a violation of federal law.

Kevin Westlye, the association's executive director, claims his beef is not with the health care system, just with the employer mandate. He suggested that the city raise its sales tax to pay for the program — or that the financial burden should fall on the backs of the billionaires that run privatized health care and pharmaceutical companies.

But the city has only a limited ability to raise taxes, and any tax hike would require voter approval. The employer mandates and fees were much more politically feasible.

Deputy City Attorney Vince Chhabria, who is representing the city on the case, argues, "It is difficult to imagine, in these budget times, that San Francisco could provide universal coverage without employer health care spending requirements."

Federal courts sided with the GGRA initially, but the Ninth Circuit Court of Appeals agreed that the employer-spending mandate was legal. The GGRA appealed to the United States Supreme Court; the court will announce Oct. 5 whether it will hear the case.

That's not the only litigation facing HSF. A group of low-income residents are suing the city, saying that the system's annual fees and co-pays are too high. The program's fees are scaled to the federal poverty level, which is currently set at an annual income of \$10,830. A single person making between 101 percent and 200 percent of the federal poverty level — that is, between about \$11,000 and \$20,000 a year — pays \$180 a year for HSF membership. People earning between \$40,000 and \$50,000 pay \$1,350 a year.

There are also co-pays of \$10 for medical visits and \$5 to \$25 for prescriptions — again, typical of health insurance plans.

Bay Area Legal Aid and the Western Center on Law and Poverty are representing three San Francisco residents who say those fees violate federal and state mandates, which stipulate that the city must provide free health care to those who can't afford to pay. Healthy San Francisco is only one element of the lawsuit; it also claims that San Francisco General Hospital charges low-income people too much and that the city's medical bills and collection practices aren't fair.

One of the plaintiffs is Robyn Paige, a San Francisco resident with spine, foot,

and hip injuries. Paige contends that she can't afford the co-payments on her multiple medications each month and must either go without pain medication or borrow money. Lisa Qare, 21-year-old resident with MS, had to wait three weeks for medication for an eye condition that developed as a result of her condition.

A \$10 co-pay may not seem like much, but when a patient needs several doctor visits a month and must pay \$5 to \$25 each for multiple prescriptions, it adds up. "As a result," Michael Keys, a Bay Area Legal Aid lawyer, told us, "those who can't afford the charges are falling into medical debt or skipping services or medication."

And, not surprisingly, the cash-strapped city is having trouble finding enough staff and facilities to meet all the needs. Nancy Keiler, a Mission District resident and HSF participant, complains that clinic visits are too short, and that "the doctor is too hurried and has too many patients." (That's a common complaint about private health plans, as well.) After waiting three hours, another HSF participant had to leave without her prescription to get back to work on time.

The long lines and waits will only get worse in the face of budget cuts. Pink slips were already handed out to several hundred San Francisco health care workers and 1,000 more may be laid off this fall.

Robert Haaland, who works with the Service Employees International Union Local 1021, told us the staffing cuts will make the situation much worse. Martha Hawthorne, a public-health nurse, said she thinks that there won't be enough providers to provide good care — and that many health care workers losing their jobs will have to enroll in HSF themselves, putting even more strain on the system.

Ammiano, the author of the plan, is concerned too. "I'm very worried about it," he said. "It seems to me now that if there's this budget pain, there will be impacts to San Francisco."

Nathan Ballard, the mayor's press secretary, tersely denied that HSF will feel any budget pain. Asked about critics' allegations, he said, "They're wrong. We are going to expand Healthy SF this year."

Earlier this month, insurance giant Kaiser Permanente joined HSF — meaning that the health care giant will now participate as a

## HEALTH CARE BY THE NUMBERS

- **Uninsured Americans:** 47 million
- **Uninsured Californians:** More than 6.7 million (about one in six)
- **African Americans without health insurance in California:** 19 percent
- **Latinos without health insurance in California:** 31 percent
- **Whites without health insurance in California:** 12 percent
- **San Franciscans without health insurance:** 15.3 percent
- **Rise in health-insurance premiums from 2000 to 2007 in California:** 96 percent
- **Projected rise in health care costs per family without reform:** \$1,800 per year
- **Percentage of bankruptcies attributed to an individual's inability to pay medical bills:** 62 percent
- **Percentage of Americans who skip doctor visits because of the cost:** 25 percent
- **U.S. rank of 19 industrialized nations on preventable deaths due to treatable conditions:** 19
- **Jobs that would be created by extending Medicare to all Americans:** 2.6 million
- **Annual U.S. spending on billing and insurance-related administrative costs for health care:** \$400 billion

Sources: *Health Care for America Now*, *American Journal of Medicine*, *Physicians for a National Health Program*

provider in the program. Haaland voiced concern about that move, calling it "privatizing through the back door."

Mitch Katz, the city's public health director, agrees there are flaws to the system, but defends its success. "It is by no means a perfect program," he said, "but we've made a big impact." With national health care costs rising three times faster than wages (some believe that health care costs are rising five times faster than wages) the nation is starting to seriously talk about overhauling the entire system. San Francisco is being considered as a model for national health care reform.

Labor leaders have lauded the basic formula of HSF and pushed for the federal reforms to use it as a model. As San Francisco Labor Council executive director Tim Paulson said in a prepared statement, "In San Francisco we demonstrated that legislation providing public health access and corporate participation creates a real path to universal health care coverage." **SFBG**

Research assistance by Gabrielle Poccia

## Mitchell CONT.

which the corporation agreed to pay \$2 million in legal fees and \$1.45 million toward the dancers' claims — Cinema 7 president Jeffrey Armstrong claimed in court filings that the corporation "is not able to pay the entire amount up front."

Instead, Mitchell matriarch Georgia Mae and John P. Morgan, co-trustees of the Jim Mitchell 1990 Family Trust, which holds two-

thirds of Cinema 7's shares, pledged stock certificates as security interest.

Jim Mitchell's four adult children receive \$3,000 a month from the trust. They have the right to withdraw 50 percent when they turn 30, and the remainder when they turn 35.

Court files show that Meta, who turned 30 last year, along with Justin and Jennifer Mitchell, are trying to wrest control of the trust from their grandmother, Georgia Mae, 85. Instead, they would like to appoint their

mother and Jim's ex-wife Mary Jane Whitty-Grimm as the successor trustee. A hearing is set for September.

A stripper who used to dance at the O'Farrell Theater under the stage name Simone Corday wrote the book *9 1/2 Years Behind the Green Door* (Mill City Press, Inc. 2007), in which she recalls Artie Mitchell as her lover. Corday told the *Guardian* that when the Mitchell brothers shared a house in Moraga, Artie worried about Jim's child-rearing techniques.

In Corday's book, Artie is quoted saying, "You know how Jim has Rafe dressed as Rambo so much? Now they're calling Rafe 'the enforcer.' If any of the kids use a swear word — even mine when they're over there — Rafe is supposed to attack!"

Corday said she was shocked by Keller's killing. "It's been disturbing. What with his name being the same as Jim's, and both being held in the Marin County Jail. It's eerie." **SFBG**



# Lots to gardens

Cécile Lepage  
news@sfbg.com

**GREEN CITY** Mayor Gavin Newsom's recent pledge to urban agriculture — his July 8 Healthy and Sustainable Food executive directive spurs city dwellers to grow food in backyards, on rooftops, and on vacant city property — delighted San Franciscan gardeners.

City departments have six months to develop an inventory of available public land that could be turned into community gardens or farms. But will this bold, complicated proposal get the follow-through it needs to become reality?

Time will tell.

"This announcement promotes the systemic change that San Francisco — and the nation, really — is in dire need of," Blair Randall, director of the Garden for the Environment, San Francisco's educational demonstration garden, told the *Guardian*. "To fix our problems — be they social, economic, or environmental — there needs to be the kind of leadership that Mayor Newsom has performed with this directive."

Densely-populated San Francisco isn't ever likely to grow all of its own food. But growing more food in the city would give residents greater access to nutrient-dense fresh produce. This would be particularly welcome to those who live in neighborhoods with more fast food chains and liquor stores than healthy food outlets.

Barbara Finnin, director of City Slicker Farms, a string of six community market farms based in West Oakland that Newsom used as the backdrop for his announcement, points out that her organization is creating green spaces, revitalizing soil, helping with oxygen production, and cutting food miles and fuel consumption. The organization has 23,000 square feet of cultivated lots.

Urban agriculture promotes health as well as safety. San Francisco's Peak Oil Preparedness Task Force recommended expanding the local food production in its March report. Jason Mark, who co-manages southeast San Francisco's Alemany Farm and helped write the report, identifies two key challenges in boosting urban agriculture. "One is making sure that any city resident who wants to be a food producer has land to do that. The second is to make sure that once they have the land, they have the

skills or training."

San Francisco certainly has land it could use. "The Department of Public Works estimates there are some 400 acres of public right-of-way suitable for conversion into public gardens," Mark writes. "This does not include properties owned by the Public Utilities Commission, the Unified School District, or the Port Authority, which could include dozens of additional acres."

Alemany Farm produces two tons of food a year on its 4.5 acres. This suggests that a potentially bountiful harvest lies on this fallow city land. The skills aspect, however, might be trickier. "We're so divorced from the growing process," Finnin said.

Efforts are being made to reconnect people to nature so that growing food becomes the cultural norm again. Garden for the Environment offers free horticulture workshops each week; the workshops are attended by 6,000 residents each year. City College also runs classes. Yet there's still a huge unmet demand. For its 2009 adult training class, Alemany Farm received 105 applications for 25 spots.

Backyard programs that help people start their own garden have already sprouted up. In San Francisco, the fledgling Victory Gardens program revisits the victory gardens movement of the two World Wars, "when the nation called upon citizens to grow more food at home to support the war effort," Randall explains. In 1943, at the peak of the program, America's 20 million gardens produced 8 million tons of food — 40 percent of all the food consumed at home.

Today San Francisco's 50 community gardens are tended by approximately 1,500 people, estimates Jude Koski, director of San Francisco Garden Resource Organization. Although no statistics are available on the number of home gardeners, San Francisco's urban agriculture appears to lag behind other cities.

For instance, there are 30,000 gardens on public land in London; 80,000 in Berlin; and 40 percent of families grow food in Canadian cities. Cuba is the unquestionable champion of urban agriculture: in Havana, 90 percent of the city's fresh produce comes from local urban farms and gardens.

So San Francisco is joining a well-established green revolution, one that seeks to use dormant public spaces to create a thriving local food system. **SFBG**

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— comment posted by "shalotte" for "American Idol" interview series: Adam Lambert" by Louis Peitzman on the Noise blog

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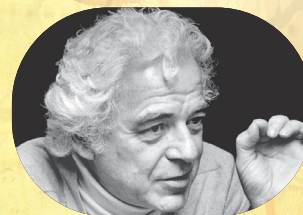
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3301 Lyon Street (at Bay), San Francisco  
**Free Admission**



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WEDNESDAY  
JULY 22

THEATER

**The Ballad of Polly Ann**  
Spanning high across the water, the bridges of the Bay Area exemplify strength, skill, and precision. And the women that have had a hand in building them embody the same things. For its latest show, the Flyaway Productions dance company honors the amazing women who work in this male-dominated trade. Seven dancers recreate these women's stories and cultural experiences onstage, using interviews with those who've built or are building the Richmond, Bay, and Al Zampa Memorial bridges. Dancers work with a steel replica of a bridge tower, grounded and suspended decks, and a soundscape that combines industrial and interview audio. **(Victoria Nguyen)**

8 p.m. (continues through Sat/25), \$20–\$25  
SomArts Cultural Center  
934 Brannan, SF  
(800) 838-3006  
www.flyawayproductions.com

MUSIC

**Micachu and the Shapes**  
Mica Levi took up the role of DJ at a Wolford, England, pirate radio station because it was a “fucking wicked job,” as the 22-year-old put it during a recent phone interview. But that doesn't mean she doesn't

think her current position — as this year's South by Southwest surprise breakout star, complete with classical training, a love of Oakland native Harry Partch, and a talent for coaxing unique sounds from Pyrex bowls — isn't just as much sinister fun. Micachu and the Shapes' debut, *Jewellery* (Rough Trade), produced by found-sound kindred spirit Matthew Herbert, is a stunning amalgam of samples, synths, noise, helter-skelter rhythms, and uncanny pop melodies, unifying the current Amerindie underground's resistance to pop-song predictability and hip-hop and electronic music's affection for sonic pastiche. Prodigy, thy name is Micachu. **(Kimberly Chun)**

With tUnE-yArDs and Tempo No Tempo  
8 p.m., \$10  
Rickshaw Stop  
155 Fell, SF  
(415) 861-2011  
www.rickshawstop.com

THURSDAY  
JULY 23

FILM

**Shatfest**  
It's been a bumpy couple of months for Thrillville maestro Will “The Thrill” Viharo, with recent closings of the Parkway and Cerrito Speakeasy theaters, where he'd worked and hosted his B-movie extravaganzas for

years. But fret not, daddy-o! The fez-rockin' Viharo is a cool cat dedicated to the noble cause of bringing cult classics (and oughta-be classics) to the popcorn-gnawing masses. San Franciscans will get a real treat when Thrillville's annual Shatfest hits the Four Star, unleashing not one but two immortal performances by Mr. William Alan Shatner: 1974's *Impulse* and 1977's *Kingdom of the Spiders*. Special guests include the tenacious Trekkies who host the Kirk-centric “Look At His Butt!” podcast (also known as “The Shatner Butt Girls”) and burlesque troupe Twilight Vixen Revue. **(Cheryl Eddy)**

7:30 p.m., \$12  
Four Star  
2200 Clement, SF  
(415) 666-3488  
www.thrillville.net

VISUAL ART

**Ajit Chauhan — a site-specific installation**  
I'm looking forward to seeing Ajit Chauhan's latest installation. His last one — on display at the de Young for one month earlier this year — was my favorite of 2009 thus far, thanks to its comic and inventive reconfiguration of movie titles and album covers. As for what Chauhan has in store for people this time, prepare for a contemporary consumer-culture twist on the notion of a house of wax. **(Johnny Ray Huston)**

7–9 p.m. reception (continues through Sept. 19), free  
SFAC Gallery Window  
155 Grove, SF  
(415) 554-6080  
www.sfacgallery.org

FRIDAY  
JULY 24

EVENT

**Lebowski Fest**  
When Berkeley's Landmark Act 1 & 2 Theater closed in 2006, the last film screened was *The Big Lebowski* (1998). A local band paid tribute to the occasion with two songs from the movie's soundtrack: Townes Van Zandt's version of “Dead Flowers,” and a strangely elegiac “Lookin' Out My Back Door.” (Buck Owens, who figures so memorably in the song, had died earlier that day.) Moreso than any of the other times I'd seen *Lebowski*, the permeating theme of loss (be it Donny, or the Dude's rug) seemed particularly poignant. But *The Big Lebowski* is also about renewal, and the spirit of the film lives on in the hearts of its devoted fan base. The San Francisco stretch of this year's Lebowski Fest, a sort of Lebowski-based combination of Bloom's Day and a *Rocky Horror* production, features an evening of bowling on Friday — no self-respecting fan would ever roll on Shabbos — followed by a screening party featuring Har

Mar Superstar the following night. **(Tony Papanikolas)**  
8 p.m., \$28–\$32  
Classic Bowl  
900 King, Daly City  
(650) 878-0228  
www.classicbowling.com

Also Sat/25, 7:30 p.m. (doors 6:30 p.m.), \$22  
Fox Theater  
1807 Telegraph Ave., Oakl  
(510) 452-0438  
www.thefoxoakland.com

EVENT

**USS Hornet Splashdown**  
In July 1969, Neil Armstrong and Buzz Aldrin became the first humans to ever walk on the surface of the moon, and the famous quote, “That's one small step for man, one giant leap for mankind” was relayed around the world to an enthralled television audience. When the historic Apollo 11 mission was over and it was time to return to Earth, their capsule landed in the Pacific Ocean, where the aircraft carrier USS Hornet was the main ship to recover them. Today, the Hornet has a place of honor in San Francisco Bay as a floating museum, and the majestic ship is hosting a special three-day event, Splashdown 2009, to commemorate the 40th anniversary of these groundbreaking accomplishments. Aldrin and several other crew members from the mission will be on board, sharing memories with visitors, who can

also enjoy interactive exhibits, displays, receptions, talks about current space exploration, and more. **(Sean McCourt)**  
6–10 p.m. (Sat/25 and Sun/26 10 a.m.–5 p.m.), \$6–\$25  
USS Hornet  
707 W. Hornet, Alameda  
(510) 521-8448  
www.uss-hornet.org

MUSIC

**Glitter Wizard, Metal Shakespeare Company**  
Sister Anne never gives a damn about evolution, and neither does Glitter Wizard. The wonderfully retrograde five piece's musical education seemingly begins and ends with the more eccentric strands of '60s and '70s rock — raucous power chord fuzz, loopy psychedelia, and the early rudiments of heavy metal. While rooted in the past, Glitter Wizard avoids simply reiterating the sounds of the past, instead following the strains of its musical influence to their logical and most creative destinations. If your musical tastes lean more toward the ... Elizabethan, Portland's Metal Shakespeare Company sets the bard's words to fistbanging power metal (just as he intended). **(Papanikolas)**

With Bare Wires  
9 p.m., \$5, 21 and over  
Kimo's  
1351 Polk, SF  
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www.kimosbarsf.com



You'll be able to say things you never thought you could, like, "Look at that humongous bear chasing the little penguin."

MUSIC 18	ART 32	STAGE 34	EVENTS 37	FOOD + DRINK 38	FILM 41
<div>5</div> 		<div>7</div> 		<div>8</div> 	<p>(1) Christopher Wilmarth's <i>New</i>, from "Not New Work" (see Sat/25); (2) Micachu and the Shapes pull shapes (see Wed/22); (3) <i>The Ballad of Polly Ann</i> (see Wed/22); (4) kites are fun at the Berkeley Kite Fest (see Sat/25); (5) the Maysles brothers (see Tues/28); (6) Dude, it's time for Lebowsky Fest (see Fri/24); (7) Fog City Wrestling (see Sat/25); (8) <i>Kingdom of the Spiders</i> invades Shatfest (see Thurs/23); (9) art by Ajit Chauhan (see Thurs/23).</p> <p>MICACHU AND THE SHAPES PHOTO BY LIZ EVE; BALLAD OF POLLY ANN PHOTO BY AUSTIN FORBORD</p>
<div>6</div> 				<div>9</div> 	

SATURDAY  
JULY 25

**EVENT**  
**Berkeley Kite Festival**  
It's a bird ... it's a plane ... it's a super-gigantic flying octopus? Your eyes do not deceive you, my friend. At the Berkeley Kite Festival, you'll be able to say things you never thought you could, like, "Look at that humongous bear chasing the little penguin," or "Watch out — little Jimmy is running after the flying gecko!" The event, which is held every last weekend of July, includes kite designs from the new and whimsical to the traditional and cultural, such as the 448-year-old kites of Hamamatsu, Japan. Additionally, you can join free kite-making demonstrations, watch kite battles, or witness attempts to break world records. **(Nguyen)**

11 a.m. (continues through Sun/26), free  
Cesar Chavez Park  
11 Spinnaker Way, Berkeley  
(510) 235-5483  
www.highlinekites.com

**EVENT**  
**Fog City Wrestling**  
You say you outgrew wrestling? It's not the same now that Hulk Hogan is all old and leathery? You're more into UFC now? Chances are, there's a dormant love for the sport of kings lurking somewhere in the back of your mind. Why not rejoin

the party? Fog City Wrestling returns to the DNA Lounge for the first time since May, showcasing a stable of some of Northern California's finest pro wrestlers. The last FCW event saw the Necro Butcher (the haggard-looking dude who brutalizes Mickey Rourke in last year's *The Wrestler*) take on the 400-plus-pound King Dabada. Who knows what'll happen this time around? **(Papanikolas)**

2 p.m. (doors 1:30 p.m.), \$15  
DNA Lounge  
375 11th St., SF  
(415) 626-1409  
www.dnalounge.com

**EVENT**  
**Independent Bookstore Walking Tour**  
The future of bookstores — especially those that deal in new books — might lie in unique curating and an increase in personal recommendations. To strengthen local bibliophilia and spark conversation about the future of bookselling, three local literary stars have come together to lead a walking tour of five San Francisco bookstores: Get Lost Travel Books, the Green Arcade, Great Books Symposium, the Castro's Books Inc., and the Booksmith, where the tour ends with a friendly reception. With running commentary by Scott Esposito of Conversational Reading (conversationalreading.com), Annie Janusch of the Center for the

Art of Translation (catranslation.org), and Elizabeth Wadell of the Quarterly Conversation (quarterlyconversation.com), even the small talk will likely be literary. One hopes this becomes a monthly event. **(Ari Messer)**

12 p.m., free  
Get Lost Travel Books  
1825 Market, SF  
(415) 437-0529  
editor@quarterlyconversation.com

**VISUAL ART**  
**"Not New Work: Vincent Fecteau Selects From the Collection"**  
One of this year's most intriguing exhibitions, "Not New Work" finds the gifted young sculptor Vincent Fecteau taking on a curatorial role and presenting previously unseen or rarely exhibited art from the San Francisco Museum of Modern Art's collection. In terms of inventive recycling during lean times, this show has something in common with the epic "Galaxy" survey put together by Lawrence Rinder at Berkeley Art Museum. Expect the not-new to translate to unexpected. **(Huston)**

10 a.m.–5:45 p.m., through Nov. 8; \$9–\$5  
San Francisco Museum of Modern Art  
151 Third St. SF  
(415) 357-4000  
www.sfmoma.org

SUNDAY  
JULY 26

**EVENT**  
**San Francisco Theater Festival**  
Six hours. 227 actors. 160 shows performed on 17 stages. Whew! For one day, Bay Area theater companies and solo artists unite to present the San Francisco Theater Festival. The extravaganza will feature tastings of shows such as *Wicked* ("Wicked-Wicked!"), *Beach Blanket Babylon*, and The Mountain Play's *Man of La Mancha*. With each performance lasting 15 to 30 minutes, you'll be able to sample a variety of theater: from dramas to musicals, from improv to children's shows. The performances will take place at various indoor and outdoor venues, including Yerba Buena Gardens, the Zeum, the Contemporary Jewish Museum, and the Museum of African Diaspora. Hey, it beats going to church or cleaning the house, right? **(Nguyen)**

11 a.m., free  
Various locations, SF  
(415) 291-8655  
www.sftheatrefestival.org

**MUSIC**  
**Band of Skulls**  
Resurrecting the power trio, these fresh upstarts (formerly known as Fleeing New York) are making waves in their native U.K. and now here across the pond. Proof that love of music

is in their blood? Drummer Matt Hayward's father opened for the Rolling Stones, while lead guitarist-vocalist, Russell Marsden survived a near-fatal car crash triggered by the mesmerizing rhythms of Motorhead. The group also boasts an incendiary bassist-vocalist, Emma Richardson, who inspired the group's album and EP covers with her surrealist pseudo-acid trip art. Get ready for a jolt of pure, unadulterated adrenaline. **(Laura Swanbeck)**

With Big Time  
8 p.m. \$10  
Café du Nord  
2170 Market, SF  
(415) 861-5016  
www.cafedunord.com

TUESDAY  
JULY 28

**EVENT**  
**"Albert Maysles: The Godfather of Documentary Cinema"**  
As a diehard *Grey Gardens* (1975) fan, I remain very suspicious of the recent HBO narrativization starring Jessica Lange and Drew Barrymore as the documentary's indelibly unique mother-daughter team. But at least it included the original doc's directors, Albert and David Maysles, as characters. Big and Little Edie might have had better costumes, but the Maysles — who besides *Gardens* jointly

created 1970's *Gimme Shelter* and 1986's *Salesman*, among many others — were nonfiction film trailblazers, serving as camera-toting flies-on-the-wall to subjects famous, infamous, and fascinatingly ordinary. David passed away in 1987, but eightysomething Albert is still cinematically active. He stops by the Commonwealth Club to discuss his remarkable life and work. **(Eddy)**

6 p.m., \$18  
Commonwealth Club  
595 Market St, second floor, SF  
(415) 597-6700  
www.commonwealthclub.org

**MUSIC**  
**Tiny Vipers**  
Seattle musician Jesy Fortino's stage name Tiny Vipers is an appropriate one; her songs, comprised of haunting folk harmonies and spare arrangements, quietly sink their fangs into listeners, blissfully injecting her voice and storytelling into one's head. Tiny Vipers' latest record *Life On Earth* (Sub Pop) was released earlier this month — this is a chance to catch Fortino at an intimate venue while you still can. **(McCourt)**

With Lazurus, Jakob Olausson  
9 p.m., \$6  
Hemlock Tavern  
1131 Polk, SF  
(415) 923-0923  
www.hemlocktavern.com



# ybca

# PUSH <A>T

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THRU SEP 11

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Ray and Thomas: not very brotherly.

## Happy trails?

**CALL OF JUAREZ: BOUND IN BLOOD**  
 (Techland, Ubisoft; PC, XBOX360, PS3)

**GAMER** Though the cowboy is a quintessentially American hero, the Western genre has flourished in the hands of foreigners. Famous for his "Dollars" trilogy, Italian director Sergio Leone was one of the many European filmmakers who reinvented and preserved the form, even as it became unfashionable in the U.S. With this in mind, the efforts of Polish developers Techland in creating *Call of Juarez: Bound in Blood* are impressive, but less surprising. Replicating the distinctive look and tone of many gun-slinging classics, the team tiptoes the split-rail fence separating homage from imitation, crafting a first-person shooter with enough escapist, six-gun fun to counterbalance its many faults.

The game is a prequel to 2006's uneven *Call of Juarez*, providing back-story for the original's two protagonists — Billy Candle, a kid with a knack for getting trapped in nigh-unplayable *Thief* (1998) — style stealth levels, and Ray McCall, a Bible-toting psychopath who could harangue his enemies with scripture at the press of a button.

Ray is back, swapping his good book for a brace of Colts, and he's joined by his brother Thomas, who favors a long rifle, a lasso, and a waistcoat full of throwing knives. Each sibling

has a distinct playstyle, and you choose to control one or the other at the beginning of most levels. This is a welcome elaboration on the first game's alternating setup, in which players would clear each level twice, first as Billy, then as Ray, hot in pursuit. Having the choice in *Bound in Blood* adds some needed variety, and invests the player in the brothers' increasingly fierce rivalry.

Their enmity revolves around Marisa, the femme fatale astride a convoluted plot that draws on a number of Western tropes. Buried gold, rogue Confederates, angry Apaches, wisecracking banditos — it's all there. Ray and Thomas blast their way through reverent, set-piece shootouts, trading gruff jibes as competition for Marisa's affections heats up. With two playable characters, the lack of split-screen or online co-op is a glaring oversight, as irksome as the aggressive auto-aim or the brain-dead, shooting-gallery AI. Pistol-duel boss fights comprise the game's best moments, switching the camera to holster-eye third-person and requiring the player to slowly circle their opponent before quick-drawing and firing at the toll of a bell.

Class-based multiplayer will keep some cowpokes coming back, but this seven-hour game is probably better as a rental. Though it's not bad, and certainly not ugly, "good" would be too kind.

(Ben Richardson)

### THE MIX

- (1) Fauxnique and *Faux Real*, Climate Theater
- (2) Cass McCombs (featuring Karen Black), "Dreams-Come-True-Girl" (Domino)
- (3) Cheese Puffs performing with Richard Cheese, Bimbo's 365 Club
- (4) Lotus pond bench, SF Botanical Garden
- (5) The Crucible's Fire Arts Festival



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## music

Lonely stoner or playful step-jumper? Kid Cudi works a variety of images on his way to to the top of the charts. Cab Calloway's grandson and a friend to Pac and Mac Dre, Ray Luv brings experience to hosting Pushin' the Bay TV.

RAY LUV PHOTO BY GARRETT CAPLES



## Stoned love

Kid Cudi brings “dat new new” to pop’s Babylon

By Mosi Reeves  
a&eletters@sfbg.com

**PROFILE** “It’s a new wave, and a new positive light,” says Kid Cudi of rap’s vaunted new generation. “It’s a different time now. [Jay-Z] was raised in the ’80s when shit was bad. And we grew up when times were much better.”

Kid Cudi explains this while riding in a car from Manhattan to upstate New York. Earlier that morning, he appeared on MTV’s talk show *It’s On with Alexa Chung*, and now he’s en route to Camp Bisco, a three-day camping and music festival in Mariaville, N.Y. The next day, he’ll return to the road and “the Great Hangover,” a national tour alongside Asher Roth, Pacific Division, B.O.B. and other purveyors of rap’s fresh optimism.

“Day ‘N’ Nite,” Kid Cudi’s laconic ode to smoked-out surrealism, pipes out of car radios everywhere. “The lonely stoner seems to free his mind at night,” he sings with the chopped, slightly off-tune delivery of a rapper on holiday as producer Dot Da Genius’ spacey

electronic beat blips and bloopers. Harmonizing rappers isn’t a recent trend, of course, but by focusing on his weed-induced daydreams, Kid Cudi blazes uncharted territory. He tickles the intellect with “dat new new.” Radio stations usually censor the word “stoner,” but it’s the only element that fits within pop radio’s Babylon of hormonal sexploitation and sophomoric debauchery.

Leaked to Websites and blogs in the fall of 2007 and officially issued by Fool’s Gold Records in early 2008, “Day ‘N’ Nite” took over a year to float into the Top 5 of *Billboard*’s singles chart. It’s the best proof yet that the “leaders of the new school” phenomenon isn’t a blog-concocted fantasy. For the past year, such superlatives have followed a wave of fresh-faced emcees and producers flooding the Web with unauthorized “remixes” of pop hits, freestyles, hastily-recorded demos, and periodic mixtapes to collect it all. Until now, with the recent success of “Day ‘N’ Nite,” Drake’s “Best I Ever Had” and Roth’s “I Love College,” it sometimes seemed like meaning-

less ephemera, just content for blogs and Web sites (and even some traditional magazines) that demonstrate their marketing skills to win ad dollars.

At the center of it is Scott Mescudi, a Cleveland-raised, Brooklyn-based 25-year-old who professes crippling shyness. “I’ve always been a loner. I always felt like I needed to be alone sometimes to think and meditate a lot,” he says. “I know a lot of people feel the same thing. It’s important to address these issues on record because you don’t hear other rappers speaking on behalf of people like that.”

Sorry, but these revelations aren’t a *Guardian* “exclusive.” Cudi has repeated this in numerous interviews and in posts on his frequently updated blog, Kidcudi.com. It’s part reality, part image-building. His societal alienation dominates the 2008 mixtape *A Kid Named Cudi*. “Embrace the Martian,” he harmonizes. “I come in peace, but I need you rocking with me.” His quest for fame and fortune alternates as a

CONTINUES ON PAGE 20 »

### STREET TV: RAY LUV’S PUSHIN’ THE BAY TV AND THE DAME FAME SHOW

Ray Luv came up with a pre-Digital Underground 2pac in their group, Strictly Dope, and wrote “Trapped,” Pac’s first single from *2Pacalypse Now* (Priority, 1991). Grandson of Cab Calloway, he’s among the few rappers to be close to both Pac and Mac Dre, who brought him to Crestside, Vallejo’s Strictly Business Records for his EP, *Who Can Be Trusted?* (1992), leading to a deal with Atlantic for his classic LP, *Forever Hustlin’* (1995). He’s done everything from lecturing in Europe to pimping during Bay rap’s early ’00s doldrums. His conversation ranges from ancient Sparta — “They were a great, warlike people, but they died out because they didn’t have culture” — to UpCodes that market music directly to consumers.

The title of *Deathwish* (PTBTV), Ray’s first solo album since 2002, reflects the darkness of a period when, he says, “I was prepared to die for street shit.” As he puts it on the incendiary opener, “Swing Low,” he was “running from [his] destiny and calling.” That calling is evident on the album and on Pushin’ the Bay TV ([pushinthebay.com](http://pushinthebay.com)).

A collaboration with Chinese-American artist Emcee T, PTBTV is among Bay rap’s current onslaught of YouTube-enabled Web TV, a phenomenon so ubiquitous that I’ve been on one or two — stand near Mistah F.A.B. long enough and it’ll happen. Few shows, though, have a host as charismatic as Ray Luv, which might be why the PTBTV site claims millions of visits — not bad for a one-camera, one-mic production. Even Ray seems slightly surprised.

“Most of our hits have been from Europe, Asia, the Middle East, South America,” he says. “Lately, for some reason, there’s been tons from Syria.”

PTBTV is a modular affair. Ten-minute interview segments posted on its YouTube channel are interspersed with the occasional video. Bay rappers dominate, and the topics range from concise histories of new talents, such as Eddi Projex, to more topic-driven segments, like Spice 1 discussing being shot in late 2007. But the show also interacts with national artists. Ray’s chance encounter with Chamillionaire, for example, yields a quick interview. In an oversaturated genre, the ability to make the most of such moments distinguishes the successes from the failures.

“In this business, creating content is what you have to do full-time,” says Damon Jamal of In Yo Face Films. The technical force behind *The*

CONTINUES ON PAGE 20 »



## DE LA SOUL IS ALIVE: TWO TAKES ON 3 FEET HIGH AND RISING, 20 YEARS LATER

**CHECK ONE** Last night, I played De La Soul's *3 Feet High and Rising* (Tommy Boy/Warner Bros., 1989) for the first time in years. I couldn't stop laughing.

It was a surprise, even though I always knew that much of De La Soul's early appeal rested on its humor. Kelvin "Posdnous" Mercer spelled "soundsop" backwards; Dave "Trugoy the Dove" Jolicoeur loved yogurt. (He's pictured eating yogurt in the album's liner notes.) They complained about style biters who dug "Potholes in My Lawn"; and called their loopy, circuitous jams "Plug Tunin'." There were references to soap, water, and Luden's cough drops. In the first of several "game show" skits that bookended the album, Trugoy remarked that his favorite film was the 1976 sex-and-torture spectacle *Bloodsucking Freaks*. Twenty years later, De La Soul's private language — or, to be accurate, "DA Inner Sound Y'all (D.A.I.S.Y. Age)" — still sounds fresh and crazily absurd.

Mainstream rock critics, suspicious of all that hippity-hop stuff, welcomed *3 Feet* with restrained praise at first: *Rolling Stone*, in one of its historic blunders, only gave the album three stars while acknowledging it as "one of the most original rap albums ever." The yellow-and-turquoise-daisies album art and MTV hype obscured De La Soul's sharply intelligent sendups of go-go ("Do As De La Does") and rap clichés ("Take It Off," which parodied the then-ubiquitous "Funky Drummer" loop). Today, irony is so entrenched in the Generation X-Y-and-Zero lexicon that we forget how pleasurable it is when it's done *right*.

Unfortunately, the good vibes quickly turned sour. Shortly after the album's release, De La Soul ended an Arsenio Hall appearance with "Ain't Hip to Be Labeled a Hippie," a refrain first voiced on "Me, Myself and I." The 1991 follow-up *De La Soul is Dead* offered a smashed flowerpot and tales of how the crew nearly got kicked off LL Cool J's tour for fighting, just to prove that, hey, they ain't no punks. Goofy odes to weed-smoking jostled uneasily with cautionary tales of child abuse and murder. The playful spirit of hip-hop's so-called golden age was gone, another casualty in the oncoming storm of street realism and gangster aesthetics. **(Mosi Reeves)**

**CHECK TWO** I'd dug "Plug Tunin'" when I chanced across it on a mixtape from somewhere. This flow — this new style of speak — was shrouded in slang, occulted, and backed by a sound collage that seemed conjured from a basement where a rusty Victrola played the memories of an old man nodding off in his Lay-Z-Boy.

My boys hated that song. I loved it, but I didn't "get it." Armed with more fashion-sense than any of us knew what to do with, Marlon looked over at me and said, "You really like these Oklahoma muthafuckas?" Yes I did. Brothers was dope. From Strong Island, and dope. Rakim dope.

One Sunday, I was cleaning up my place to *3 Feet High and Rising* and ran across a roach in an ashtray. Sprawled out on the couch watching the sun stream through my dirty windows, I "got" De La Soul. Every word was deciphered. It felt as if I'd learned a new language, or remembered an old one. Things changed after that.

The 20th anniversary of De La Soul's *3 Feet High and Rising* is a cause for celebration. Anyone else feeling vindicated?

Kelvin "Posdnous" Mercer, David "Trugoy the Dove" Jolicoeur, and Vincent "PA Mase" Mason have chronicled the last 20 years through nine studio albums and countless production credits (Camp Lo, Gorillaz and MF DOOM among them). Prince Paul produced them, and in turn their popularity produced Prince Paul. They introduced a sleeping world to the black gale known as Mos Def.

De La is coming back to San Francisco. Witness genius at work. **(D. Scot Miller)**

## DE LA SOUL

With Kenan Bell  
Thurs/23, 9 p.m., \$29.50  
The Fillmore  
1805 Geary, SF  
(415) 346-6000  
www.livenation.com



## PLAYLIST: SUMMER JAMS

## ALTAIR NOUVEAU

## "Space Fortress"

(Solardisco/DFA)

I've met my share of analog synth fetishists in the Bay Area. It's a niche where gear lust tends to outstrip musicality. Brandon Mitchell's debut single is an example of the opposite: electronic listening music that will make you move your knees like you are pointing at something just out of reach. **(Brandon Bussolini)**

## BEST COAST

## "Sun Was High (So Was I)"

(Art Fag Recordings)

On break from Poca haunted's deep, dark invocations, Bethany Consentino uncovers girl group gestalt with this stoned haiku about sitting on the beach, missing someone. Tape warbles bend the bright guitar fuzz like aural heat waves; clouds go by, but the hook stays put. **(Max Goldberg)**

## EDDIE COCHRAN

## "C'mon Everybody"

(Liberty, 1958)

"Summertime Blues" would be the more obvious choice, but "C'mon Everybody" is just so darn fun and bouncy. Cochran's acoustic guitar is the definition of summery, and the backing tambourine is a crisp addition to the rhythm section. Refreshing and raucous, just like a good summer party. **(Tony Papanikolas)**

## CRAZY COUSINZ

## "Inflation"

(Rhythm Division)

Latest dance craze UK Funky is basically two-step with bongos (big ups Soul II Soul revival), but this glorious founding document transcends hype trends — with pulsing strings, shouts, and an insane marimba — and points the way to a full-blown tribal resurrection. Hello, Crazy, get on down. **(Marke B.)**

## JJ

## "Ecstasy"

(from *jj ng 2*, Sincerely Yours)

A woozy, breezy Swedish retort to Li'l Wayne's unctuous "Lollipop," including a Will Smith-bit shoutout to Miami. Sound horrible? Dude, take two of the blue ones — this hyperreal sweet spot is hugs all around for Panda Bear freaks, Wale geeks, and Vampire Weekend Greeks alike. **(Marke B.)**

## VARIOUS ARTISTS

## "Summer Bounce 2k9"

(Jam 2/Big Ship)

Jammy "Jam 2" James and Stephen "Di Genius" McGregor send one out to the street dance massive, reinventing the midtempo "Summer Bounce" riddim from '04. The duo's studio stature attracts top dancehall stars Beenie Man, Mr. Vegas, Lady Saw, and Elephant Man, who each blaze the beat properly. **(Tomas Palermo)**

# THE INDEPENDENT

www.theindependentsf.com

**Gregg Allman**  
WED JUL 22nd Jerry Hannan doors 7:30 \$45

**william fitzsimmons**  
jenny owen youngs  
THU JUL 23rd partially seated show doors 7:30 \$15

**THE NEW DEAL**  
FRI JUL 24th DJ Morale doors 8:30 \$23

**LUCIANO**  
SAT JUL 25th DJ FUNKLOR doors 8:30 \$25

**WATCHMEN**  
MON JUL 27th doors 7:30 FREE - 2 DRINK MIN

**ETIENNE DE GRECY**  
(DJ SET) WED JUL 29th doors 8:30 \$15

THU 7:30/ DOORS 8:30/ \$23 ADV • \$25 DOOR  
**FREDDIE MCGREGOR**  
LADEN AND CHINO • REVIVAL SOUND SYSTEM

FRI 7:31/ DOORS 8:30/ \$15  
**CROSS CANADIAN RAGWEED**  
BAND OF HEATHENS

SAT 8.1/ DOORS 8:30/ \$31  
RED DEVIL LOUNGE PRESENTS  
**COLIN HAY**  
BHI BHIMAN

TUE 8.4/ DOORS 8:30/ \$23 ADV • \$25 DOOR  
**DEZARIE**  
JAH YZER

THU 8.6/ DOORS 8:30/ \$27  
**MICHAEL ROSE**  
FRI 8.7/ DOORS 8:30/ FREE!

**RECESSION PROOF PARTY VOL. 2**  
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SAT 8.8/ DOORS 8:30/ \$16 ADV • \$18 DOOR

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16 FRAMES

THU 8.13/ DOORS 8:30/ \$28  
**GREGORY ISAACS**  
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FRI 8.14/ DOORS 8:30/ \$25  
MAISHA PRODUCTIONS & GLOBISINE PRODUCTIONS PRESENTS  
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SAT 8.15/ DOORS 8:30/ \$18  
**N.A.S.A.**  
FRI 8.21/ DOORS 8:30/ \$25

**KASEY CHAMBERS & SHANE NICHOLSON**  
SAVANNAH JO LACK  
SAT 8.22/ DOORS 8:30/ \$15 ADV • \$17 DOOR

**JEDI MIND TRICKS**  
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BOUND BY HONOR  
SUN 8.23/ DOORS 7:30/ \$12

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SAT  
8/1

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SUN  
8/2

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9 PM  
\$7

TUES  
8/4

JAZZ MAFIA TUESDAYS  
featuring Joe Bagale (R&B/funk)

9 PM  
\$7

WED  
8/5

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organ combo (jazz)

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BLOWOFF  
HOSTED AND DJ'D BY  
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KILL HANNAH  
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THE SCRIPT • ANGEL TAYLOR

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DEERHOOF • ABE VIGODA  
ZACH HILL • DEATH SENTENCE • PANDA

MUSIC

Kid Cudi CONT>>

path of redemption, a triumph over the haters and ex-girlfriends who doubted him. "I just kill a bitch with success," he crows on "Save My Soul (The Cudi Anthem)." "While she at home stressed out eating ice cream, I'm at the Grammy's, living out a nice dream."

Cudi says he's a child of urban pop who grew up with a steady diet of mainstream hip hop and R&B. "I was influenced by my older siblings and what they listened to," says Cudi, who is the youngest of four. "I was able to get into R&B because my sister was into New Edition and Al B. Sure. My oldest brother was into the Pharcyde and a Tribe Called Quest. My middle brother was into UGK, No Limit, Snoop Dogg, and NWA."

Cudi admittedly slept on the indie scene of the late '90s that paved the trail for today's alterna-

Radio stations usually censor the word "stoner," but it fits within pop radio's Babylon

tive up-and-comers. Unlike Mos Def, he didn't press up 12-inches and sell them to record stores on consignment. Instead he hooked up with a former Def Jam executive (current manager Patrick "Plain" Reynolds) and launched his *A Kid Named Cudi* mixtape across the Web's biggest music sites.

Currently slated for Sept. 15 release, Cudi's *Man on the Moon: The End of Day* (Mtown), probably won't disprove the notion that he's a suburban rapper who has experienced little struggle. But maybe that's the point. By not pretending to be a ghetto Horatio Alger, he's free to expand our view of blackness, and hip-hop in particular. The harmonizing vocals, the introspective rhymes, and the hormonally driven R&B (rap & blues) add up to someone who explores hip-hop as a state of mind rather than an inconvertible, street-anchored style. "My whole thing is expressing yourself in any way possible." **SFBG**

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STREET TV: RAY LUV'S PUSHIN' THE BAY TV AND THE DAME FAME SHOW

CONT>>

Dame Fame Show, Jamal knows what he's talking about. *Dame Fame* is actually on TV, broadcast on various Comcast channels throughout the East Bay. Jamal and editor Tiffany J must deliver a 30-minute episode every three to four weeks. The show began when the duo inherited a timeslot on Alameda Comcast from another show that was unable to maintain the pace. A well-respected videomaker for artists such as San Quinn, Jamal easily assembled an episode but wasn't satisfied with his own attempts to host. Enter Dame Fame.

A behind-the-scenes personality in Bay rap since the mid-1990s, when he provided muscle for the Paraphernalia to the Mob Coalition, Dame Fame once managed ex-3X-member Keak Da Sneak. E-40 confirms that Dame Fame even wrote the hook for 40 and Keak's massive hit, "Tell Me When to Go" (BME/Warner Bros., 2006). *The Dame Fame Show* is his first foray into the spotlight, and he's a natural. The recent 12th episode finds him alongside Dallas' Dorrough, whose "Ice Cream Paint Job" is one of the hottest rap singles in the country.

"I am the king of street TV," Dame laughs. "I talk to the camera, [and] try to make people feel they're there with me. And we go where other TV personalities are scared to go." This street sensibility doesn't preclude coverage of industry events, like the Core DJ Fest in Atlanta, slated for the next episode. Much like that of PTBTV, *The Dame Fame Show's* goal, according to Jamal, is "to showcase Bay talent alongside national talent."

*The Dame Fame Show* and PTBTV are powered by their creators' idealism. "We do it for *the love!*," Dame laughs, and it's true — he'd be running around the same places with or without a camera rolling. (Garrett Caples)

THE DAME FAME SHOW airs Monday at 9:30 p.m. on Comcast 27 in Oakland. Check listings for other cities. [www.vimeo.com/inoyofacety](http://www.vimeo.com/inoyofacety), [www.pushinthebay.com](http://www.pushinthebay.com)

The king of street TV? Dame Fame makes the claim with a laugh — but he's got the footage to back it up.

20 SAN FRANCISCO BAY GUARDIAN | JULY 22 - 28, 2009



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**7/22 Earl Thomas**

**7/23 Shane Dwight**

**7/24 Delgado Bros.**

**7/28 Alvon**

**7/29 Kenny Neal**

**7/30 Alan Iglesias SRV**

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7/24 Emily Rath.  
(pop singer)

7/25 & 7/30 Curt Yagi.  
(acoustic folk)

7/26 TuffNStuff.  
(drag delta blues)

7/27 Kevin Russell.  
(solo blues rock)

8/1 Lucid Lovers.  
(acoustic folk)

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DOOR@9PM SHOW@10PM

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WED 7/22  
PIERRE DE REEDER (RILO KILEY)  
GREGORY PAUL

**MISSION CREEK FEST & AWESOME VISTAS CO-PRESENT: SIC ALPS** 9PM \$7  
THU 7/23  
LINDA HAGOOD  
TOM GREENWOOD (JACKIE O MOTHERF\*\*ER)  
DRAGGING AN OX THROUGH WATER

**GO GOING GONE GIRLS** 9:30PM \$7  
FRI 7/24  
THE BARBARY COASTERS  
HOWLIES

**RABBLES** 9:30PM \$6  
SAT 7/25  
THE REACTION  
THE TOQUES

**SHROUDED STRANGERS** 9PM \$5  
SUN 7/26  
MISS MASSIVE SNOWFLAKE

**PUNK ROCK SIDESHOW** 10PM, FREE  
MON 7/27  
W/DJ TRAGIC & DUCHESS OF HAZARD

**LAZARUS** 9PM \$6  
TUE 7/28  
TINY VIPERS (SUB POP)  
JAKOB OLAUSSON

**MARK MATOS & OS BEACHES**  
**FRANK FAIRFIELD** 9PM \$7  
WED 7/29  
MIRA COOK  
NATE GRACE

**TV GHOST (IN THE RED)** 9PM \$7  
THU 7/30  
PHOTOBOOTH  
OUTDOORMEN

**CASTANETS** 9:30PM \$8  
FRI 7/31  
WARMER MILKS (LOUISVILLE)  
LAKE MILLIONS

**ROTFEST!** 6PM \$7  
SAT 8/1  
WILD BREED  
WIG TORTURE  
THREE STONED MEN  
CLAP BAND  
PIRATE BAND  
MENSCLUB  
DAVID NUDLEMAN SOLO  
SMILE GOD LOVES YOU  
NATURAL FONZIE

**JAPANDROIDS** 9PM \$7  
SUN 8/2  
TBA  
WEEKEND

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WEDNESDAY JULY 22 8PM \$12/\$15 (INDIE/ELECTRO)  
ALL AGES  
POPSCENE PRESENTS:  
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**IO ECHO**

THURSDAY JULY 23 7:30PM \$8/\$10 (SONGWRITER)  
EARLY SHOW  
**CHRISTINA COURTIN**  
THURSDAY JULY 23 9:30PM \$10 (INDIE) LATE SHOW  
MISSION CREEK MUSIC FESTIVAL PRESENTS:  
**GEOGRAPHER**  
**THE OLD-FASHIONED WAY**  
**WHITE CLOUDS • 100 SWANS**

FRIDAY JULY 24 9PM \$15 (WORLD/IRISH)  
**COLM Ó RIAIN**  
**KHI DARAG!**  
SATURDAY JULY 25 8PM \$15 (COMPOSER/SONG-  
WRITER) ALL AGES. UPSTAIRS AT THE SWEDISH  
AMERICAN HALL:  
**AN EVENING WITH JON BRION**  
SATURDAY JULY 25 9:30PM \$10/\$12 (ROCK)  
**SEX WITH NO HANDS**  
**SUPER ADVENTURE CLUB • GRIDDLE**  
SUNDAY JULY 26 8PM \$10 (INDIE) ALL AGES  
**BAND OF SKULLS**  
**BIG TIME**  
MONDAY JULY 27 8PM \$10 (INDIE) ALL AGES  
**PARK THE VAN TOUR**  
**FEATURING: FLOATING ACTION**  
**GENERATIONALS**  
**JAKE MANN AND THE UPPER HAND**  
TUESDAY JULY 28 8PM \$10 (ROCK)  
**ROCHER ROCHA & THE**  
**GOLDENHEARTS**  
**OTIS**  
**ALEX STATAN**  
WEDNESDAY JULY 29 8PM \$10 (INDIE)  
**A DECENT ANIMAL**  
**TV MIKE AND THE SCARECROWS**  
**THANK YOU**  
THURSDAY JULY 30 8PM \$17/\$20 (ROCK/POP)  
**TRASHCAN SINATRAS**  
**BROOKVILLE**  
**THE MUSIC LOVERS**  
FRIDAY JULY 31 9PM \$17/\$20 (ROCK/POP)  
**TRASHCAN SINATRAS**  
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SATURDAY AUGUST 1 7:30PM \$10/\$12 (INDIE)  
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**THE HEAVENLY STATES**  
**FRENCH MIAMI**  
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WITH DJS/HOSTS:  
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(DEAD KENNEDYS ), PRIMO PITINO  
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(SOUL NIGHT)

WED 7/29 9PM  
PRETTY BLUE PRESENTS  
**BOYZ IV MEN**

UPCOMING  
THU 7/30 AFROLICIOUS  
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SAT 8/01 SAT NITE SOUL PARTY  
SUN 8/02 DUB MISSION: DJ SEP  
MON 8/03 AGENT RIBBONS/JEL  
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SUNDAY JULY 26 8PM, \$10 SLIDING SCALE  
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WOODEN SHIPS

**NEXT WEEKEND!** **THURSDAY, JULY 30**  
**FRIDAY, JULY 31**  
DOORS 8/ SHOW 9 • \$27.50  
**GOMEZ**  
BLIND PILOT

**FRIDAY, AUGUST 7**  
DOORS 8/ SHOW 9 • \$32.50  
**LUCHA VAVOOM**  
**SATURDAY, AUGUST 8**  
DOORS 8/ SHOW 9 • \$25.00  
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**INVISIBLES**  
FUNKY C & JOYA

**SATURDAY, AUGUST 15**  
DOORS 8/ SHOW 9 • \$25.00  
**IVAN NEVILLE'S**  
**DUMPSTAPHUNK**  
ERIC KRASNO AND CHAPTER 2

**SATURDAY, AUGUST 22**  
DOORS 8/ SHOW 9 • \$50.00  
**TRACY CHAPMAN**  
**SUNDAY, AUGUST 23**  
DOORS 7/ SHOW 8 • \$21.00  
**THE MATCHES**  
DIZZY BALLOON  
JUDGEMENT DAY

**ON SALE NOW!** **MONDAY, AUGUST 24**  
DOORS 8/ SHOW 9 • \$28.50  
**PETE YORN**  
**WEDNESDAY, AUGUST 26**  
DOORS 6:30/ SHOW 7:30 • \$20.00  
**DREDG**  
**RX BANDITS**  
AS TALL AS LIONS

**WED, SEPTEMBER 2**  
DOORS 5:30/ SHOW 6:30 • \$20.00  
**MITCHEL MUSSO**  
KSM

**ON SALE NOW!** **THU, SEPTEMBER 10**  
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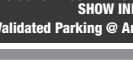


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## Hold the pickle

By Marke B.  
superego@sfbg.com

**SUPER EGO** Enough with the gourmet street food carts, already. What this joint really needs is some gourmet street cocktail carts. I can barely see it now: fixie-powered blenders, home-brewed Fernet shots, "shit coke" smuggled Cuban rum margaritas with powdered-sugar rims and laminated dollar-bill straws, bacon-wrapped hot dog martinis, 5-HTP power boosts ... Anyone for an heirloom finger banana and Prather Ranch taurine daquiri? No?

**BONER PARTY** DJ Richie Panic promises "cupcakes, piñatas, condoms, fashion tragedies, and those that understand the power of songs like 'Surfin' Bird' recontextualized for these fucked-up times" at this tastelessly amazing Wednesday banger. Trust. Wednesdays, 10 p.m., free. Beauty Bar, 2299 Mission, SF. [www.beautybar.com](http://www.beautybar.com)

**RIP: A REMIX MANIFESTO** Mashups — in or out? The scene's still lively, and this SF360 Film + Club night brings together SF's top mashers Adrian and Mysterious D and London's Eclectic Method, with a screening of mashup doc RiP: A Remix Manifesto. Thu/23, 7 p.m., \$12-\$17. Mezzanine, 444 Jessie, SF. [www.mezzaninesf.com](http://www.mezzaninesf.com)

**NICKODEMUS** The leader of the legendary, decade-old Turntables on the Hudson party just dropped the stellar, border-hopping *Sun People* (Eighteenth Street) disc, full of interesting, upbeat tribal tracks. "Positivity" is no longer a dirty word. Fri/24, 10 p.m. - 4 a.m., \$10. Paradise Lounge, 1501 Folsom, SF. [www.paradisesf.com](http://www.paradisesf.com)

**GLITCH MOB** The heartthrobs of glitch-hop, now whittled down to a trio, bring their effed-up laser sound to Mezzanine's tables, with L.A. future bass pioneer Daddy Kev opening up. Gangsta rap meets Burning Man? You better believe it. Sat/25, 8:30 p.m., \$22.50 advance. Mezzanine, 444 Jessie, SF. [www.mezzaninesf.com](http://www.mezzaninesf.com)

**BAY OF PIGS** The night before the raucous and naughty Up Your Alley fair, get your big gay fetish on with this giant man-meet for charity. Am I scared of the kiki party music by DJs Ted Eiel and Luis Cintron? Yes, sir! But scared equals horny here, hello. Sat/25, 10 p.m. — 4 a.m., \$40-\$50.181 Eddy, SF. [www.folsomstreetfair.org](http://www.folsomstreetfair.org)

**UNITING SOULS** It's the 12-year reunion of promoters Ramiro Gutierrez and Mikey Tello's progressive house and chunky techno outfit — get that post-old-school

rave feeling back with good ol' Doc Martin headlining and a roster of other well-knowns.

Sat/25, 9 p.m. - 4 a.m., \$15. Six, 66 Sixth St., SF. [www.uniteingsouls.com](http://www.uniteingsouls.com)

**SUPER HERO STREET FAIR** To the Batmobile (let's go)! Wonder Woman Underoos are totally go at this huge, charitable outdoor affair. Heroic tunes by Opulent Temple, Afrolicious, Supersonic Salsa Collective, Pacific Sound, Smoove, and more mutant decks X-Men. Sat/25, 1 p.m. - midnight, \$10 with superhero costume, \$20 without. Indiana and Cesar Chavez streets, SF. [www.superherosf.com](http://www.superherosf.com)

**FOR THE FUTURE** This massive gathering of pretty much every Bay techno and house crew benefits NextAid.org, which helps AIDS-affected African kids. Staple, Green Gorilla, Stomp, Dirty Bird, Om ... 15 DJs, 14 hours, perhaps a few oxygen tents. Sun/26, noon - 2 a.m., \$10-\$15. Cafe Cocomo, 650 Indiana, SF. [www.cafecocomo.com](http://www.cafecocomo.com)

**MISS \$1.98 PAGEANT** They don't come any cheaper than drag queens Anna Conda and Monistat — or do they? We'll find out when they host this koo-koo pageant where all the contestants must put themselves together (and fall apart) for less than the price of an, er, Estonian bride? Tue/28, 10 p.m., \$10. EndUp, 401 Sixth St., SF. [www.endup.com](http://www.endup.com) **SFBG**

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MUSIC

Truth-telling is as easy as Jarvis Cocker, who is ready for a quip in interviews and on his latest album.

PHOTOS BY RANKIN



## Anywhere Jarvis

By Kimberly Chun  
[a&eletters@sfbg.com](mailto:a&eletters@sfbg.com)

**SONIC REDUCER** Truth-telling is one of the most woefully undervalued yet powerful cudgels in an artist's arsenal — so I can appreciate Jarvis Cocker's artful, chuckle-inducing application of force on, for instance, "Caucasian Blues," off his second solo disc, *Further Complications* (Rough Trade). And who doesn't love a rock star who can proudly bray a line like, "I heard it said / That you are hung like a white man!"

Letting it all hang out from England, Cocker complicated it further: "I was interested in how blues music has gone from the music of protest, of the oppressed, to the blandest, safest music for white people to listen to in bars. I felt like that was a very strange journey that music has been on." His son broke in, searching for socks — the two were just about to leave for a holiday — but the languid, chatty Cocker, 45, sounded like he was in absolutely no hurry to depart. "And then there's that thing about the mid-'40s — that's when people start playing a few blues songs. I think people like blues music as they get older because they know when the changes are coming. As people get older, they want to know what's coming next."

"I try to fight against that. And in perverse way, maybe the best way to fight against that was to write a blues song, but to try to make it be about something."

I could talk to Cocker on a plane, I could talk to him on a train, and I could talk to him about blues music being "used to sell a hell of a lot of cars" in the passenger seat of

an Audi tearing back to SF from Point Reyes, via iPhone and earplugs, while tapping on the trusty laptop. He's that good, that much of a closet mensch keeping it as real as a man of style and taste — who happens to have sold 10 million or so discs with Pulp — can.

But that was the past — and the present is all about *Complications*, a hearty helping of purely impure, cock-eyed and wiseacre, excruciatingly literate and glittery-eyed, glam-disco-cabaret pop pleasure. The recording draws deeply from the worldly wise cabaret of true-faux intimacy practiced by the Bowie and Gainsbourg schools of Euro-rock, yet also bears the smart, impudent imprint of its complicated maker. "I want to love you while we both still have flesh on our bones / Before we become extinct," he warbles with a wink to the Thin White Duke on "Leftovers," before turning around and confessing, "I love your body / Because I've lost your mind" on "I Never Said I Was Deep." The music of a man who enjoys speaking the unspoken while amusing both himself and the listener.

And this listener had to bring up Michael Jackson, whose Christ-like 1996 BRIT Awards performance Cocker famously crashed, shaking his cheeks impertinently in the King of Pop's presence. But the man deferred with zero drama ("My phone went crazy the day after," he said mildly. "I suppose in a lot of people's minds, in this country at least, my name will forever be linked to that. I don't wish it to be."). He was willing, though, to touch on the connection critics have made between the new album and his break with wife Camille Bidault-Waddington. "It just kind of puzzled me, with some of the reviews in the U.K. at

least, that go on about 'he's having a midlife crisis.' I suppose it's partly because I disclosed the fact that I split up with my wife, and that led people to say, 'This is his breakup album.' But I did conceive of this record as entertainment, rather than the primal scream of middle-aged angst."

Who knew someone willing to sing to the skies about how superficial he is, would be so ... deep? Truth now. "We have so many distractions and so much crap around, you end up having an in-depth knowledge of who played the Riddler in the *Batman* TV series, and who played drums on England's entry into the Eurovision song contest in 1973," Cocker drawled helpfully about "I Never Said I Was Deep."

"All this trivia, all this crap my mind is littered with — but for some reason I kind of take delight in knowing all this crap," he continued. "Maybe at the expense of things that might matter a bit more, or may be more rewarding. So often when I'm worried about something or neurotic about something, that might be the time to write about it, maybe to neutralize it. But by giving it utterance, it robs its power to own you."

"Maybe I will attain depth — who knows? Maybe. I'm working on it."

**JARVIS COCKER**  
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## Big Rich

**» PREVIEW** Arriving outside Amoeba Music on Haight Street, Fillmore Rich — also known as the MTV2 rap star Big Rich — is stopped by a total stranger. “Yo! Big Rich. Man, I love “SF Anthem,” and “That’s The Business,” and all your music,” the fan/rapper enthuses, quickly turning the chance sidewalk meeting into an impromptu audition. As the aspiring rapper — who shouldn’t be making any immediate plans to quit his day job — rattles into his second verse, large-framed Rich listens intently. Afterward he offers words of encouragement, and even his phone number, to the upstart.

Big Rich’s *Heart of the City* (3 Story Muzik) is one of Ameoba’s top-selling hip-hop albums. “I feel like it’s a part of my responsibility to give back to my community,” Rich says. “That’s why I call myself Fillmore Rich. It’s not to glamorize anything. It’s just that’s how I feel. All the people I grew up with, they ain’t here no more. I feel like it’s my responsibility to stay here and represent and help where I can. I am the only San Francisco rapper that still has a residence in the neighborhood where they grew up.”

This Saturday, Rich will be there when the SF youth AIDS education organization Get Live Stay Live puts on an event at the Bayview Opera House. “There’s [been] a lot of friction going on with my area and Hunters Point,” he says. “I’m going to show there ain’t no friction.” Rich has two other events booked the same day: he’ll be speaking on a panel at the Bay Area Producers Conference and performing at the car-themed Hot Import Nights mega-event at the Pleasanton Fairgrounds. Catch him if you can. **(Billy Jam)**

**BAY AREA PRODUCERS CONFERENCE** Sat/25, 8.a.m–11 p.m. (Big Rich is part

of the “Beats and Rhymes” panel at 5 p.m.), \$45. Cathedral Hill Hotel. 1101 Van Ness, SF. [www.bayareaproducersconference.com](http://www.bayareaproducersconference.com)

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it’s a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 22

### ROCK/BLUES/HIP-HOP

**» Gregg Allman, Jerry Hannan** Independent. 8pm, \$45.  
**» Clutch, Baroness, Lionize** Regency Ballroom. 8pm, \$23.  
**Everyday Visuals, Pierre de Reeder** Hemlock Tavern. 9pm, \$7.  
**Fake Problems, Ninja Gun** Bottom of the Hill. 9pm, \$10.  
**Mantles, Honey, Sandwiches** Hotel Utah. 9pm, \$6.  
**La Roux, io echo** Café du Nord. 8pm, \$15.  
**Earl Thomas unplugged** Biscuits and Blues. 8pm, \$16.  
**Warpaint, Xael Lopez, Moonrats, White Music** Knockout. 9pm, \$7.

### JAZZ/NEW MUSIC

**Ben Marcato and the Mondo Combo** Top of the Mark. 7:30pm, \$10.  
**“Marcus Shelby Jazz Jam”** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.  
**“A Musical Tribute to Buddy Montgomery”** Yoshi’s San Francisco. 8pm, \$18. With Marlena Shaw, Mary Stallings, John Handy, David Hazeltine, Brian Lynch, Jeff Chambers, and more.  
**“Outsound New Music Summit: Free Improvisation/Free Composition”** San Francisco Community Music Center, 544 Capp, SF; [www.outsound.com](http://www.outsound.com). 8:15pm, \$12. With Alicia Mangan and Spirit, ROVA Saxophone Quartet, and more.  
**Planet Loop** Madrone Lounge. 9pm, free.  
**Tin Cup Serenade** Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7pm, free.

### FOLK/WORLD/COUNTRY

**Clay Hawkins** Plough and Stars. 9pm, free.



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THU 7/23 DJ SURESH AND NAGABEATZ (WORLD) 9PM NOS

FRI 7/24 FREE OYSTERS ON THE HALF SHELL 5:30  
DJ'S CARMEN & MIRANDAS FRUIT STAND 6PM-2AM (WORLD, FUNK, R&B, POP)  
RED HOTS BURLESQUE 7:30  
HUNX & HIS PUNX, ICY LYTES, MYLES COOPER (ROCK/ART) 9PM \$7

SAT 7/25 MANGO 3-8PM  
**INFERNO OF JOY, TURBO NEGRÁ, TREVOR CHILDS AND THE BEHOLDERS** (ROCK) 9PM \$8

SUN 7/26 **SALSA SUNDAYS RUMBACHE** 3-8PM \$8 DANCE CLASS

MON 7/27 ELISSA POCIASK, THE PERRY EDWARDS, THE BEEHIVE SPIRIT (POP/PUNK) 7PM NOS  
DOLLAR DAYS \$1 PABST/\$2 WELL RADICAL VINYL DJ'S (OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM

TUE 7/28 AJ RIVLIN, THE WALRUS TWINS (ACOUSTIC/INDIE) 8PM NOS

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## THURS/23 ROCK/BLUES/HIP-HOP

CONT>>

**Handsome Family, Daniel Knox** Bottom of the Hill. 9pm, \$12.  
**Lumaya** Red Devil Lounge. 9pm, \$10.  
**Madball, Poison the Well, Bane, Terror, Death Before Dishonor, Trapped Under Ice, Ghost Inside, War of Ages, This Is Hell, Killing the Dream** Regency Ballroom. 3:30pm, \$10.  
**Pinky Swear, SpekrFreks** featuring Natalie Kitty Esta Noche, 3079 16th St, SF; (415) 861-5757. 9pm, \$5-10. Benefit for Communities United Against Violence.  
**Sic Alps, Tom Greenwood, Linda Hagood, Dragging and Ox Through Water** Hemlock Tavern. 9pm, \$7.  
**Solid State Logic, Punchface, A Band Called Pain, Scraping for Change** Slim's. 8pm, \$13.  
**Weakerthans, Jason Collett** Great American Music Hall. 9pm, \$16.

## JAZZ/NEW MUSIC

**Michael Coleman** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.  
**Elaine Lucia Trio** Shanghai Jazz. 7pm, free.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 7:30pm, free.  
**Marlina Teich and Jules Broussard Jazz Band** Brickhouse, 426 Brannan, SF; (415) 820-1595. 7-10pm, free.  
**"Outsound New Music Summit: Industrial Soundscapes"** San Francisco Community Music Center, 544 Capp, SF; www.outsound.com. 8:15pm, \$12. With Hans Fjellestad, Thomas Dimuzio, Peter Kolovos, and more.  
**Stompy Jones** Top of the Mark. 7:30pm, \$10.  
**Linda Tillery and the Cultural Heritage Choir** Yoshi's San Francisco. 8pm, \$25.

## FOLK/WORLD/COUNTRY

**Railcars, Raised By Robots, Elba** Hotel Utah. 9pm, \$7.

**Tipsy House** Plough and Stars. 9pm, free.

## DANCE CLUBS

**Afrolicious** Elbo Room. 9pm, \$6. DJs Pleasuremaker and Señor Oz and guests J Elrod and B Lee spin Afrobeat, Tropicália, electro, samba, and funk.  
**Caribbean Connection** Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.  
**Drop the Pressure** Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.  
**DJ Espinosa** Infusion Lounge. 9pm, free.  
**Funky Rewind** Skylark. 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest DJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.  
**Heat** Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.  
**Kick It** Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.

**Koko Puffs** Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.  
**Mestiza** Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.  
**Popscene** 330 Rich. 10pm, \$10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.  
**Toppa Top Thursdays** Club Six. 9pm, \$5. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

## FRIDAY 24

## ROCK/BLUES/HIP-HOP

**Bedouin Soundclash, Lions, Rootbeer** featuring **Pigeon John** Slim's. 9pm, \$15.  
**Black Hollies, Ribbons** Thee Parkside. 9pm, \$8.

**Jay Brannan, Terra Naomi** Bottom of the Hill. 9pm, \$12.  
**Delgado Brothers** Biscuits and Blues. 8 and 10pm, \$20.  
**Glitter Wizard, Metal Shakespeare Company, Bare Wires** Kimo's. 9pm.  
**Go Going Gone Girls, Barbary Coasters, Howlies** Hemlock Tavern. 9:30pm, \$7.  
**Harry Merry, Agent Ribbons, Franklin's Mint?** Knockout. 9pm, \$7.  
**Just off Turner, Sun House** Grant and Green. 9pm, free.  
**New Deal** Independent. 9pm, \$23.  
**Photons, Cannons and Clouds** Make-Out Room. 7pm, \$7.  
**Rebirth Brass Band, Hackensaw Boys, DJ Concerned** Great American Music Hall. 9pm, \$25.  
**Asher Roth, Kid Cudi, B.o.B., Pac Div** Regency Ballroom. 8pm, \$32.  
**Tainted Love, Mustache Harbor** Bimbo's 365 Club. 9pm, \$23.

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 CLAMS, HUNK & HIS PUNK, TERRAN  
 TROMATICS  
 8/4 - ROXY EPOXY & THE REBOUND, THE  
 ACTION DESIGN, TELL-TALE HEARTBREAKERS  
 8/7 - CASH'D OUT (JOHNNY CASH TRIBUTE)  
 8/14 - 8/15 - THRILLFEST  
 8/20 - BLOWFLY!, BLAG DAHLIA, MAD  
 MACKA (THE ONYAS)  
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## Clutch

**▶▶ PREVIEW** To survive two decades in the music business, a band must learn to tolerate change. Clutch has prospered by embracing it. Since its beginnings as a shotgun marriage between East Coast hardcore and Southern rock, the Maryland four-piece has constantly retooled its elastic, blues-metal sound. Easily bored and eager to explore their prolific, improvisatory talents, the band members never perform the same set twice — they take turns surprising each other.

This year's *Strange Cousins From the West* (Weathermaker Music) abandons the harmonica and keyboard accents that proliferated on 2007's *From Beale Street to Oblivion* (DRT Records). Though the band has been on a bluesy, mel-low trajectory since 2004's *Blast Tyrant* (DRT), the pendulum is now swinging in the other direction, back toward the muscular guitar rock that comprised its definitive mid-1990s output.

The stand-out track "Abraham Lincoln" sounds appropriately like a funeral march, and the lyrics showcase singer Neil Fallon's talent for making American history into motor-mouthed rock and roll genius. The album's lead single "50,000 Unstoppable Watts" boasts a trademark non sequitur sing-along ("Anthrax/ham radio/and liquor"), underpinned by one of Tim Sult's inimitable guitar leads. Neither shredding nor chugging, the licks glide along with the assured, unpredictable grace of a hopscotch expert.

On tour, Clutch is supported by Lionize, Sult's reggae side project — bored, prolific, remember? — along with Baroness, a group that rivals the headlining godfathers in combining distorted guitars with Southern flavor and a vast range of influences. Extemporaneous and explosive in concert, Clutch is only skipped by the unwise. **(Ben Richardson)**

**CLUTCH** With Lionize, Baroness. Wed/22, 8 p.m., \$23. Regency Ballroom, 1290 Sutter, SF. (415) 673-5716. [www.theregencyballroom.com](http://www.theregencyballroom.com)

**BAY AREA**  
**"Blazed and Confused Tour"** Shoreline Amphitheater, One Amphitheater Pkwy, Mtn View; [www.livenation.com](http://www.livenation.com). 6pm, \$25.50-37.50. With Slightly Stoopid, Snoop Dogg, and Stephen Marley.  
**Of Montreal, Jon Brion** Fox Theater. 8pm, \$27.50.

### JAZZ/NEW MUSIC

**Audium 9** 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.  
**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10.  
**Terrence Brewer** Shanghai Jazz. 7:30pm.  
**Spencer Day** Yoshi's San Francisco. 8 and 10pm, \$30.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach, SF; 771-6800. 8pm, free.  
**Trevor Healy and Aram Shelton, Kule Bruckmann and James Fei** Meridian Gallery, 535 Powell, SF; [www.meridiangallery.org](http://www.meridiangallery.org). 8pm, \$10.  
**"Outsound New Music Summit: InterMedia"** San Francisco Community Music Center, 544 Capp, SF; [www.outsound.com](http://www.outsound.com). 8:15pm, \$12. With Bonfire Madigan Kathleen Quillian and Gilbert Guerrero, and Jess Rowland with the Dreamland Puppet Theater.

### FOLK/WORLD/COUNTRY

**Afrobeat Down** Elbo Room. 10pm, \$10.  
**Garrin Benfield** Dolores Park Café. 7:30pm, free.  
**Headslide, American Professionals, Real Numbers** Hotel Utah. 9pm, \$6.  
**Emma Hill and Her Gentleman Callers** Plough and Stars. 9pm.  
**Nevada Backwards** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.  
**Colm Ó Riain, Khi Darag!** Café du Nord. 9pm, \$15.  
**Stellamara** Red Poppy Art House. 9pm, \$12-15.

### DANCE CLUBS

**Activate!** Lookout, 3600 16th St; (415) 431-0306. 9pm, \$3. Face your demigods and



**Evacuate, Resilience, Excuse the Blood, Step Up!, Knocked Out Cold** Submission, 2183 Mission, SF; (415) 225-7227. 8pm, \$7.  
**Filthy Thieving Bastards, Joe Buck Yourself, Lightnin' Woodcock and the Bad Motherfuckers** Thee Parkside. 9pm, \$10.  
**4Onefunktion** Elbo Room. 10pm, \$5.  
**Glitch Mob, Daddy Kev, Ana Sia, Eskmo** Mezzanine. 9pm, \$22.50.  
**Luciano** Independent. 9pm, \$25.  
**Maus Haus, Rainbow Arabia, Pierre Le Robot** Bottom of the Hill. 9:30pm, \$10.  
**Midnight Bombers, Fracas, East Bay Chasers** Knockout. 10pm, \$7.  
**Jesse Morris and the Man Cougars, FluffGrrl** Thee Parkside. 2pm, free.  
**Rabbles, Reaction, Toques** Hemlock Tavern. 9:30pm, \$6.  
**Rebirth Brass Band, Extra Action Marching Band, DJ Concerned** Great American Music Hall. 9pm, \$25.  
**Sex With No Hands, Super Adventure Club,**

**Griddle** Café du Nord. 9:30pm, \$12.  
**Sweet Baby Ja'i** Biscuits and Blues. 8 and 10pm, \$20.  
**Tainted Love, Sex Type Thing** Bimbo's 365 Club. 9pm, \$23.  
**Vamps** Regency Ballroom. 9pm, \$32.  
**Quinn de Veaux** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.

### BAY AREA

**AC/DShe** 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600. 8pm, \$20.  
**"Lebowski Fest"** Fox Theater. 7:30pm, \$22.50. With Har Mar Superstar.  
**No Doubt, Paramore, Sounds** Shoreline Amphitheater, One Amphitheater Pkwy, Mtn View; [www.livenation.com](http://www.livenation.com). 7:30pm, \$25-90.

### JAZZ/NEW MUSIC

**Audium 9** 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.

**Spencer Day** Yoshi's San Francisco. 8 and 10pm, \$30.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.  
**"Outsound New Music Summit: Introspection and Improvisation"** San Francisco Community Music Center, 544 Capp, SF; [www.outsound.com](http://www.outsound.com). 8:15pm, \$12. With the Natto Quartet with Phillip Gelb, Shoko Hikage, Tim Perkins, Chris Brown, and more.  
**Sandra Aran Group** Shanghai Jazz. 7:30pm.  
**Ricardo Scales** Top of the Mark. 9pm, \$10.

### FOLK/WORLD/COUNTRY

**Drew Pearce** Socha Café, 3235 Mission, SF; (415) 643-6848. 8:45pm, free.  
**Rattle Cans** Plough and Stars. 9pm.

CONTINUES ON PAGE 29 >>



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demons at this Red Bull-fueled party.  
**Bar on Church** 9pm. Rotating DJs Zax, Zhaldee, and Nuxx.  
**E Rock and Scooter** Infusion Lounge. 9pm, \$20.  
**Exhale, Fridays** Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.  
**Fat Stack Fridays** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs Romanowski, B-Love, Tomas, Toph One, and Vinnie Esparza.  
**Flosstradamus, Trackademicks** Mighty. 10pm, \$15. Spinning mash-ups of hip hop, electro, and classics.  
**Go Bang!** Deco SF, 510 Larkin St; (415) 346-2025. 10pm, \$5. Recreating the diversity and freedom of the 70's/ 80's disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.  
**House of Voodoo** Medici Lounge, 299 9th St., SF; (415) 863-8334. 9pm, \$3. DJs VooDoo and Purgatory spin goth, industrial, deathrock, glam, darkwave, and 80's.  
**Look Out Weekend** Vessel, 85 Campton; (415) 433-8585. 4-9pm, free. Drink specials, food menu and resident DJs White Girl Lust, Joe Bank\$, Swayzee, LL Cool DJ, and more.  
**M4M Fridays** Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.  
**Nickodemus CD Release Party** Paradise Lounge. 10pm, \$10. With DJs Nickodemus, Smash, and Señor Oz spinning soul music you can dance to.  
**Punk Rock and Shlock Karaoke** Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

## SATURDAY 25

### ROCK/BLUES/HIP-HOP

**DoubleDouble, Party Fools, Bad Beginning** Hotel Utah. 9pm, \$10.

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## SAT/25

CONT&gt;&gt;

## DANCE CLUBS

**Bar on Church** 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.  
**Barracuda** 111 Minna. 9pm, \$5-10. Eclectic 80s music with Djs Damon, Phillie Ocean, Heiko, and Marc Fong, plus free 80s hair and make-up by professional stylists.  
**Blowoff** Slim's. 10pm, \$15. Hosted by Bob Mould and Rich Morel.  
**Bearacuda Underwear Party** Deco, 510 Larkin, SF; (415) 346-2025. With DJs Matt Consola and Pete "Jester" Savas spinning dance music. Clothing check by the door.  
**HYP** Eight. 10pm, free. Gay hip hop club, featuring DJs from the gay and straight communities infused with live performances from Bay Area hip hop dance crews.

**Superhero Street Fair** Indiana Street at Cesar Chavez, SF; anonsalon.com/superhero. Featuring art, other worldly vendors, food, and intergalactic bars with live music by Afrolicious and the Supersonic Salsa Collective and DJs Smoove, Adnan, Majitope, Galen, Solar, J-Bird, Laird, Syd Gris, and many more spinning dance music until midnight.  
**Uniting Souls Music Reunion** Club Six. 9pm, \$15. With DJs Doc Martin, Ramiro, Asphalt Haynes, and more spinning house.

## SUNDAY 26

## ROCK/BLUES/HIP-HOP

**Band of Skulls** Café du Nord. 8pm, \$10.  
**CWiggz** Brainwash Café, 1122 Folsom, SF; (415) 861-3663. 7pm, free.  
**Lyrics Born Re-View, Mighty Underdogs** Stern Grove, 19th Ave at Sloat, SF; www.

sterngrove.org. 2pm, free.  
**Quintron and Miss Pussycat, Mika Miko, Ty Segall, Audacity, DJ Jonathan Toubin** Thee Parkside. 8pm, \$12.  
**Shrouded Strangers, Miss Massive Snowflake** Hemlock Tavern. 9pm, \$5.  
**Starlight Mints, JP Inc** Bottom of the Hill. 8pm, \$10.

## BAY AREA

**Eric Benet, Mint Condition, Ledisi** Fox Theater. 7pm, \$49.75-82.75.  
**Counting Crowes, Michael Franti and Spearhead, Augustana** Greek Theater, UC Berkeley, Berk; www.ticketmaster.com. 7pm, \$39.50-55.50.

## JAZZ/NEW MUSIC

**Spencer Day** Yoshi's San Francisco. 2 and 7pm, \$5-30.  
**Lucid Lovers** Harris' Restaurant, 2100 Van Ness, SF; (415) 673-1888. 6:30pm.

**John Palowitch and Jonathan Stein** Bliss Bar, 4026 24th St, SF; (415) 826-6200. 4:30pm, \$10.

## FOLK/WORLD/COUNTRY

**Kinan Azmeh and Dinuk Wijeratne** Legion of Honor, Lincoln Park, 34th Ave. at Clement, SF; (415) 750-3600. 4pm, \$20.  
**Jack Gilder, Kevin Bemhagen and friends** Plough and Stars. 9pm, free.  
**Lisa Sangita Moskow** Unitarian Universalist Church, 1187 Franklin, SF; (415) 776-4580. 1pm, \$15.

## DANCE CLUBS

**DiscoFunk Mashups** Cat Club. 10pm, free. House and 70's music.  
**Dub Mission** Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Ludichris, and guest DJ Tomas.  
**45Club** Knockout. 9pm, free. The funky side of

soul with dX the Funky Gran Paw, Dirty Dishes, and English Steve.  
**For the Future** Café Cocomo. Noon, \$15. With DJs Mark E. Quark, Gavin Hardkiss, ADM, Halo, J Boogie, and more spinning to help raise money for NextAid to complete and environmental community center in South Africa and fund a "green" workshop for youth in Kenya.  
**Honey Soundsystem** Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?  
**Jock!** Lookout, 3600 16th; 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.  
**Kick It** Bar on Church. 9pm. Hip-hop with DJ Zax.  
**Religion** Bar on Church. 3pm. With DJ Nikita.  
**Stag Asia** SF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

CONTINUES ON PAGE 30 &gt;&gt;

**BOTTOM OF THE HILL**  
info line: (415) 621-4455

**THU JUL 23**  
DOOR 8:30  
\$12  
age: 21+

**THE HANDSOME FAMILY**  
**DANIEL KNOX**

**FRI JUL 24**  
DOOR 8:30  
\$12/\$14  
age: ALL

**JAY BRANNAN**  
**TERRA NAOMI**  
**TWO SHEDS**

**SAT JUL 25**  
DOOR 8:30  
\$10  
age: ALL

Mission Creek Festival presents...  
**MAUS HAUS**  
**RAINBOW ARABIA**  
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**SUN JUL 26**  
DOOR 7:30  
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**TUE JUL 28**  
DOOR 8:30  
\$12  
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**SAT 8/1**  
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**SUN 8/2**  
**SPOT 1019**  
Penelope Houston • Yard Sale

**MON 8/3**  
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**TUE 8/4**  
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## MONDAY 27

## ROCK/BLUES/HIP-HOP

**Kofy Brown** Yoshi's San Francisco. 8pm, \$14.  
**Floating Action, Generationals, Jake Mann and the Upper Hand** Café du Nord. 8pm, \$10.  
**Glasvegas, Ida Maria** Regency Ballroom. 9pm, \$25.  
**Lacuna Coil, Kill Hannah, Seventh Void, Dommin Slim's** 7:30pm, \$24.  
**Spinnerette** Great American Music Hall. 9pm, \$14.

## JAZZ/NEW MUSIC

**Lavay Smith Trio** Enrico's, 504 Broadway, SF; [www.enricossf.com](http://www.enricossf.com). 7pm, free.  
**Katy Stephan** A.muse Gallery. 614 Alabama, SF; (415) 279-6281. 8pm, \$10-20 suggested

donation. Part of the Songbird Festival.

**FOLK/WORLD/COUNTRY**

**Panique** Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free.

## DANCE CLUBS

**Black Gold** Koko Cocktails, 1060 Geary: 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!

**Going Steady** Dalva, 10pm, free. DJs Amy and Troy spinning 60's girl groups, soul, garage, and more.

**King of Beats** Tunnel Top, 10pm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.

**Mainroom Mondays** Annie's Social Club, 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.

**Manic Mondays** Bar on Church, 9pm. Drink

80-cent cosmos with DJs Mark Andrus and Dangerous Dan.

**Monster Show** Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.

**Network Mondays** Azul Lounge, One Tillman Pl; [www.inhousetalent.com](http://www.inhousetalent.com). 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.

**Slipf Sessions** Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

## TUESDAY 28

## ROCK/BLUES/HIP-HOP

**Alvon** Biscuits and Blues. 8pm, \$15.  
**Jarvis Cocker** Fillmore. 9pm, \$32.50.  
**Future of the Left** Bottom of the Hill. 9pm, \$12.

**Horla Flora, Vibrating Garbage, Amphibious Gestures, Calms, Cruiser, Nerfbau** El Rincon. 8pm, \$5.

**Jewel Warfield.** 8pm, \$45.50-62.

**Lazarus, Tiny Vipers, Jakob Olausson** Hemlock Tavern. 9pm, \$6.

**Mekons, Trumfio Trio** Great American Music Hall. 8pm, \$17.

**Rocher Rocha and the Goldenhearts, Otis, Alex Statan** Café du Nord. 8pm, \$10.

**The John Francis, Blue Sunshine Soul, Callow** Hotel Utah. 9pm, \$6.

## JAZZ/NEW MUSIC

**Dave Parker Quintet** Rasselas Jazz. 8pm.  
**Mark/Sutton/Karaj** Socha Café, 3235 Mission,  
 SF; (415) 643-6848. 8:30pm, free.  
**Ricardo Scales** Top of the Mark. 6:30pm, \$5.

**FOLK/WORLD/COUNTRY**

**Retreat Right** Revolution Café, 3248 22nd St.,

SF; (415) 642-0474. 8:30pm, free.  
**Song Session** Plough and Stars. 9pm, free. With  
 Vince Keehan and friends.

## DANCE CLUBS

**Alcoholocaust Presents Argus Lounge.** 9pm, free. With DJs What's His Fuck, Dollar Ben, and Halitosis.

**Bulb Stud.** 11pm, \$8. Celebrate the birthdays of Miss Rahni and diva Thorne Trapp featuring kiki with back-to-the-ball beats.

**Drunken Monkey Annie's Social Club.** 9pm-2am, free. Rock 'n' roll for inebriated primates like you.


**Eclectic Company Skylark.** 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.

**Rock Out Karaoke!** Amnesia. 7:30pm. With Glenn Kravitz.

**Womanizer** Bar on Church. 9pm. With DJ Nuxx. **\$F86**

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featuring Marlena Shaw, Mary Stallings  
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Brian Lynch, Jeff Chambers and many more!

---

**tomorrow!**      **Thurs, July 23**

**LINDA TILLERY & THE CULTURAL HERITAGE CHOIR**

---

**Fri, Sat, Sun, July 24, 25, 26**  
**this weekend!**      **SPENCER DAY**

---

**next week!**      **Mon, July 27**

**KOFY BROWN**

---

**next week!**      **Tues, July 28**

**SARA WASSERMAN & FRIENDS**  
featuring HENRY BUTLER & ROB WASSERMAN  
*Solid Ground - CD Release*

---

**Wed, Thur, Fri**  
**July 29, 30, 31, (8pm Only)**

**LEO KOTTKE**

---

**Wed, July 29, (10pm, Late Show)**

**VALERIE TROUTT & THE FEAR OF THE FAT PLANET CREW**

---

**Thurs, July 30, (10pm, Late Show)**

**BROUN FELLINIS**

---

**Fri, July 31, (10pm, Late Show)**

**JOE BAGALE**

---

**Sat, Sun, August 1, 2**

**ERNESTINE ANDERSON & HER TRIO**  
with ED REED TRIO

---

**Mon, August 3**

**THE WILD MAGNOLIAS**  
with DJ Harry D

---

**Tues, August 4**

**THE TERRY DISLEY "BIG" EXPERIENCE**

---

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**Wed, July 22**      **tonight!**

**SHAYNEE RAINBOLT & HER FOUR TROMBONE BAND**

---

**Thurs, July 23**      **tomorrow!**

**THE PLEAURES OF LOVE SHOW**  
starring  
**DAHRIO WONDER & MARCELL WILLIAM**

---

**Fri, July 24**      **this weekend!**

**ISSA BAGAYOGO / NOVALIMA**

---

**Sat, Sun, July 25, 26**      **this weekend!**

**Hawaiian World Music Festival**  
featuring **HAPA**  
with Grammy Award winners  
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---

**Mon, July 27**      **next week!**

**BILL BELL & THE JAZZ CONNECTION QUINTET**

---

**Tues, July 28**      **next week!**

**ORQUESTA BAKAN**

---

**Wed, July 29**

**CALIFORNIA HONEYDROPS**

---

**Thurs, July 30**

**MELISSA MORGAN**

---

**Fri, July 31**

**ROY ROGERS & THE DELTA RHYTHM KINGS**

---

**Sat, Sun, August 1-2**

**MINDI ABAIR**

---

**Mon, August 3**

**Brazilian Jazz Vocalist ELIN**  
with special guest Sacha Boutros

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**Tues, August 4**

**MARY HALVORSON TRIO**

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**Wed, August 5**

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THU 7/23 MISSION CREEK MUSIC FEST  
KKN. JASON CRIER.  
KID ALICE 9PM

FRI 7/24 MISSION CREEK MUSIC FEST  
THE DRUMS. WENDY FARINA &  
BIANCA SPARTA. IMPROV TRIO W/  
WILLIAM WIAINT. WEASEL WALTER  
& MOE! STAIANO

SAT 7/25 MOONSTOMPER REGGAE W/DJ  
CHAOS AND TOZZ GRAVE 10PM

SUN 7/26 DJ METROLICIOUS@7PM KARAOKE  
W/PAUL@10PM

MON 7/27 HOLIDAY BY MISTAKE

TUE 7/28 ALCOHOLOCAUST WITH  
WHATSHISFUCK. DJ DOLLAR BEN  
& DJ HALITOSIS 9PM

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<b>WED</b> <b>JULY 22</b> <b>OPEN 2PM</b>	<b>DEE'S OPEN MIC</b> (Want to host a weekly open mic? Contact: irelands32@yahoo.com) 9pm
<b>THU</b> <b>JULY 23</b> <b>OPEN 1PM</b>	<b>DJ JOHNNY SPUNKBALL</b> Brit Pop, Hip Hop. 10pm
<b>FRI</b> <b>JULY 24</b> <b>OPEN 1PM</b>	<b>POTCHEEN</b> Celtic Pirate-Rock from Colorado 10pm
<b>SAT</b> <b>JULY 25</b> <b>OPEN 12PM</b>	<b>6pm</b> <b>FOLEYS SCROTUM</b> <b>SCHWADDY PADDY</b> 9pm
<b>SUN</b> <b>JULY 26</b> <b>OPEN 1PM</b>	<b>QUINN BROTHERS</b> Belfast, Ireland 7pm
<b>MON</b> <b>JULY 27</b> <b>OPEN 1PM</b>	<b>OLAN</b> Cork Ireland

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AMNESIA			
WED 7/22	Live gypsy jazz w/ <b>Gaucho</b>		8pm. FREE
	feat. special guest Regina Panatillo Presented by the Songbird Music Festival		
THU 7/23	<b>Mitch Marcus Sessions</b>		10:30pm. FREE
	Solos Records presents... MUSIC SEEN PART II w/ Skulltrane, FAT TRANSFER yao, Bookworms, Roche		9pm. \$5
FRI 7/24	<b>Rob Reich (piano)</b> & <b>Craig Ventresco (guitar)</b>		EARLY - 7-9pm FREE
	<b>The Lucky Road</b> Balkan, Bangra, Latin, Gypsy party w/ bellydancing, DJs, and live performances by Sister Kate		9 p.m., \$6-10
SAT 7/25	Songbird Music Festival Presents <b>EARLY Jazz &amp; Beyond</b> w/ Mindi Haden, Emily Anne & June DiMorent		6-9pm, \$7-\$10
	<b>California</b> Honeydrops , Kally Price Band		9pm-\$7-10
SUN 7/26	<b>TBA</b>		9pm-\$7-10
MON 7/27	Free Bluegrass Mondays w/ <b>The Barefoot Nellies</b>		8:30pm, FREE
TUE 7/28	<b>Rock Out Karaoke!</b> w/ Host Glenn Y Kravitz		9pm FREE
	<b>Red Light Open Mic</b> W/ Host Phillip T. Nails		7pm FREE



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THE SAN FRANCISCO BAY GUARDIAN VISUAL ART

# visual art

"I collect a lot of stuff because I'm repulsed by it," says John Baldessari, the subject of a colorful and satisfying survey at the Legion of Honor.

THE FALLEN EASEL, 1987; NOSES & EARS, ETC.: THE GEMINI SERIES: TWO FACES, ONE WITH NOSE AND MILITARY RIBBONS; ONE WITH (BLUE) NOSE AND TIE, 2006. COURTESY OF JORDAN D. SCHNITZER



## Not being boring

John Baldessari keeps the faith — with buoyant color — at the Legion of Honor

By Glen Helfand  
a&eletters@sfbg.com

There are reasons why John Baldessari has always seemed a little like god. For one, the L.A.-based artist resembles popular visions of the man upstairs. He's a formidably tall fellow — 6 feet, 7 inches — with white hair and beard, and he exudes an unflappably calm, wise demeanor, characteristics that figure in his role as an influential professor for almost three decades at Calarts and UCLA. In *Seven Days in the Art World*, the dishy 2008 book-length look at the pre-downturn contemporary art scene, author Sarah Thornton describes Baldessari as "a hippie version of Michelangelo's representation of the grand old man in the Sistine Chapel." It wouldn't be hyperbolic to suggest that he makes art that you can faith in, if not always completely decipher.

At 78, Baldessari has amassed quite a body of work, even though he pared things down as one of his important early gestures, famously cremating his paintings to start afresh as a conceptualist. "I Will Not Make Any More Boring Art" was the ironic mantra that fueled a 1971 video and his first print, in which he wrote the phrase repeatedly as if a punishment. Since that time, he has well managed to steer clear of boredom, his own and that of his viewers, with works that

playfully address mediated culture and the making of art.

Baldessari received a Golden Lion Lifetime Achievement award at the current Venice Biennale, and he'll be honored with a retrospective at London's Tate Modern this fall. In San Francisco, a thorough selection of his prints is on view at the Legion of Honor. While screenprints and lithographs aren't usually considered primary works, Baldessari's approach is so connected to mechanical reproduction — he relies on found images, text, and photography — that the exhibition's 100-plus examples, all from the collection of John Schnitzer, an Oregon-based Baldessari devotee, comprise a very satisfying survey.

Baldessari's art is seductive, though surprisingly difficult to parse. His works can play like engaging rebuses that are thwarted by his frequent use of bold, primary-colored dots placed over faces and objects, seriously throwing their meaning into question. Just as often, however, a Baldessari can have a succinct visual/conceptual punch line, like his 1973 *Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty-Six Attempts)*, which in classic conceptual art fashion, is just what the title describes. That early work also exemplifies the sense of playfulness and pleasure often present in Baldessari's art. It shouldn't seem surprising that

his prints can evoke Matisse's buoyantly colorful *Jazz* cut-outs.

"I'm glad you saw that, he's a huge influence on me," Baldessari says when I mention the Matisse connection during a recent interview. At the Venice Biennale award ceremony, he acknowledged his indebtedness to Giotto, Goya, Duchamp, and especially Sol LeWitt, the latter two being similarly playful conceptualists who played with systems to rejigger the way we think about life and art. Baldessari's mode of operation involves breaking down mass-produced images until they take on new meanings. He has long collected 8 x 10 glossies from forgotten films, advertising campaigns, or various other commercial images that he reconfigures, crops, and/or paints over. Like Cindy Sherman's *Untitled Film Stills* from the postmodern late 1970s, Baldessari's sources are coded with meaning and narrative, but are emphatically anonymous. "If I know who it is, it's ruined for me," he says.

Besides movie stills, Baldessari turns his attention to drab landscapes, mundane table lamps — resulting in a jaunty 1994 series of full-size reproductions with bold patches of color painted over the shades and shadows — and body parts, notably noses and ears (don't miss the vacuum-formed piece mounted on the ceiling at the entrance of the Legion exhibition).

One room at the Legion is devoted to a 2004 series of prints of men playing guitars. The images are broken into layers, goosing the perspective by having some areas on thicker paper and turning the instru-

ments into solid blocks of color. The story of their making offers a window into Baldessari's process: "I've had these 8 by 10's of rock and roll musicians for years," he begins. "I collect a lot of stuff because I'm repulsed by it, and that whole rock and roll musician thing does not interest me in the least. I just wonder, why are they popular? I had the photos for years and didn't know what to do with them, and all of a sudden something clicked — the guitar is an element in art from Cubism, it's always there with the bottle of wine and newspaper and a loaf of bread. So I thought, how does that work in a more contemporary context?"

He goes on to describe his interest in shapes in photographs, making perspective into a flat plane. "What if I just erase all the gradation and make shapes of color? When the guitars are tilted, they're pretty interesting shapes, especially in context with gaudy costumes, glitter and bling. It's an interesting collision."

Perhaps not a lightning bolt from above, but like most of Baldessari's work, the clash creates subtle sparks. The kind you can believe in. **SFBG**

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## “Richard Avedon: Photographs 1946–2004”

» **REVIEW** I saw my deceased grandfather before I saw Groucho Marx. In Richard Avedon’s 1972 photograph of the aging comedian, Marx’s push-broom mustache, here a baleen of gray bristles, is the only obvious identifying feature in what otherwise looks to be a portrait of an elderly Jewish man. Marx’s eyes — like Marilyn Monroe’s in Avedon’s famous 1957 portrait of the star seeming to want out of her skin — avoid the camera, looking off glassily toward something in the distance. Or perhaps they are trying to look at nothing.

Of all the faces in “Richard Avedon: Photographs 1946–2004,” the first large-scale retrospective of the late photographer’s work that makes its only U.S. stopover at the San Francisco Museum of Modern Art, the ones crumpled with age, the ones closest to death, hold my attention most. The ubiquitous white backdrop and large format camera used in many shots allow the viewer an intimate look at the liver spots, wrinkles, fleshy furrows, stray hairs, scars, and other accumulated physical tallies that testify to what Susan Sontag called photography’s ability to depict “time’s relentless melt.”

As in my encounter with the Marx portrait, you often notice the physical attributes of Avedon’s subjects before you register who they are. John Ford, replete with eye-patch, resembles a pumpkin caving in. Isak Dinesen (uncannily resembling Little Edie Beale in a brooch-adorned knit cap) is all hollowed cheekbones and cracked lips, and to quote Geoff Dyer’s wonderful catalog essay, “looks like she was once the most beautiful woman in the world — about 2,000 years ago.” The exhibit contrasts Avedon’s portrait of Andy Warhol’s scarred torso, gnarled into a Weston-worthy bell pepper by Valerie Solanas’s gunshots, with the Apollonian perfection of the male superstars in the famous panorama of Warhol and his Factory Avedon shot prior to the artist’s near death experience.

Death has been a subject for photographers since photography’s invention, as much as it has developed as trope within writing on photography. Sontag certainly touched on photo-mortality, but it was taken up most melodramatically by Roland Barthes, who declared: “All young photographers who are at work in the world, determined upon the capture of actuality, do not know that they are agents of Death.”

It would be foolish to brand Avedon with such a label, but there is something to be said for his willingness to allow his subjects’ place on this mortal coil to show through so clearly. Avedon was probably the most unsparing of 20th century photography’s great portraitists. But in their calculated presentation of their subject’s imperfections, his photographs manage at the very least to seem uncontrived — perhaps the best compliment a photograph can attract. (Matt Sussman)

**RICHARD AVEDON: PHOTOGRAPHS 1946–2004** Through Nov. 29, \$9–\$15 (free first Tues. and half-off Thurs. evenings). Mon–Tues. and Fri.–Sun., 10 a.m.–5:45 p.m.; Thurs., 10 a.m.–8:45 p.m. San Francisco Museum of Modern Art, 151 Third St., SF. (415) 357-4000. [www.sfmoma.org](http://www.sfmoma.org)

Art listings are compiled by Johnny Ray Huston. See Picks for information on how to submit items to the listings. For more art listings go to [sfbg.com](http://sfbg.com).

## MUSEUMS

**Asian Art Museum** 200 Larkin; 581-3500, [www.asianart.org](http://www.asianart.org). Tues–Wed, Fri–Sun, 10am–5pm; Thurs, 10am–9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. “**In a New Light: The Asian Art Museum Collection.**” Ongoing. **California Palace of the Legion of Honor** Lincoln Park (near 34th Ave and Clement); 750-3600. Tues–Sun, 9:30am–5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). “**Surrealism: Selections from the Reva and David Logan Collection of Illustrated Books.**” Work by surrealist poets and artists. Ongoing. **Cartoon Art Museum** 655 Mission; CAR-TOON.



MARILYN MONROE, ACTOR, NEW YORK, MAY 6, 1957. COURTESY OF THE RICHARD AVEDON FOUNDATION

15. “**Tutankhamun and the Golden Age of the Pharaohs.**” The return of the boy king. Through March 28, 2010. “**The Fauna and Flora of the Pacific.**” Mural by Miguel Covarrubias. Ongoing. **Legion of Honor** Lincoln Park, 34th Ave and Clement; 750-3600. Tues–Sun, 9:30am–5:15pm. \$20 adults, \$7 seniors, \$6 youths and students, free 12 and under. “**Waking Dreams: Max Klinger and the Symbolist Print.**” Survey show. Through Sept 6. “**John Baldessari: A Print Retrospective from the Collections of Jordan D. Schnitzer and His Family Foundation.**” Retrospective exhibition. Through Nov 8. **San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon–Tues, Fri–Sun, 11am–5:45pm; Thurs, 10am–8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6–8:45pm). “**Looking In: Robert Frank’s ‘The Americans.’**” Exhibition devoted to the photographic classic. Through August 23. “**Georgia O’Keeffe and Ansel Adams: Natural Affinities.**” Show dedicated to the two popular American artists. Through Sept 7. “**Matisse and Beyond: The Painting and Sculpture Collection.**” Museum survey. Through Nov 8. “**Paul Klee: Social Creatures.**” Early line drawings by the artist. Through Nov 8. “**Richard Avedon: Photographs 1946–2004.**” Show dedicated to the iconic photographer. Through Nov 29. “**Between Art and Life: The Contemporary Painting and Sculpture Collection.**” Museum survey. Through Jan 3, 2010. “**Art in the Atrium: Kerry James Marshall.**” Monumental murals. Ongoing. **San Francisco Museum of Performance and Design** War Memorial Veterans Bldg, 401 Van Ness, fourth floor; 255-4800, [www.sfpalm.org](http://www.sfpalm.org). Tues–Fri, 11am–5pm; Sat, 1–5pm. Free. “**Star Quality: The World of Noel Coward.**” Exhibition dedicated to the icon. Through August 29. “**Maestro: Photographic Portraits of Tom Zimberoff.**” Portraits of national and international conductors. Ongoing. “**150 Years of Dance in California.**” Ongoing. “**San Francisco in Song.**” Ongoing. “**San Francisco 1900: On Stage.**” Ongoing. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues–Wed, Fri–Sun, noon–5pm; Thurs, noon–8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). “**Wallworks.**” Exhibition of local, regional, and international artists, curated by Betti-Sue Hertz. Through Oct. 25.

### BAY AREA

**Cantor Arts Center** Lomita and Museum, Stanford University, Stanford; (650) 723-4177. Wed, Fri–Sun, 11am–5pm; Thurs, 11am–8pm. “**Appellations to Antiquity.**” 19th and 20th century works from the museum collection. Through July 26. “**Pop to Present.**” Survey from the 1960s to the present. Through August 16. “**Contemporary Glass.**” Modern glass works. Ongoing. “**Rodin! The Complete Stanford Collection.**” Ongoing. **Judah L. Magnes Museum** 2911 Russell, Berk; (510) 549-6950. Mon–Wed, Sun, 11am–4pm. \$4, \$3 students and seniors. “**Memory Lab.**” Interactive installation allowing visitors to make family albums from their documents, photographs, and memories. Ongoing. “**Projections.**” Multimedia works from the museums archival, documentary, and experimental films. Ongoing. **Oakland Museum of California** 1000 Oak, Oak; (510) 238-2200. Wed–Sat, 10am–5pm (first Fri, 10am–9pm); Sun, noon–5pm. \$8, \$5 seniors and students (free second Sun). “**Future of Sequoias: Sustaining Parklands in the 21st Century.**” Panoramic photos with commentary. Through August 23. “**Squeak Carnwath: Painting is No Ordinary Object.**” A solo exhibition dedicated to the Oakland artist. Through August 23. “**The Art and History of Early California.**” The story of California from the first inhabitants through the Gold Rush. Ongoing. **Phoebe A. Hearst Museum of Anthropology** UC Berkeley, 103 Kroeber Hall, room 3712, Bancroft and Bowditch, Berk; (510) 643-1193. Wed–Sat, 10am–4:30pm; Sun, noon–4pm. \$4, \$3 seniors, \$1 students, free for 12 and under. “**From the Maker’s Hand: Selections from the Permanent Collection.**” An exploration of human ingenuity found in living and historic cultures around the world. Ongoing. **UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed–Sun, 11am–5pm. \$8 adults, \$5 seniors and young adults, free for members and 12 and under. “**Galaxy: A Hundred or So Stars Visible to the Naked Eye.**” Museum survey curated by Lawrence Rinder. Through August 30. “**Human Nature: Artists Respond to a Changing Planet.**” Collaborative exhibition. Through Sept. 27. **SFBG**

# FRIDAY NIGHTS

at the de Young

**July 24**

From 5–8:45pm with live music and cocktails. Regular museum admission prices apply.



Image: Colfinette for the Viscera of Tutankhamun, Dynasty 18, 39.5 x 10 cm. Egyptian Museum, Cairo. Photo: Andreas F. Voegelin, Antikenmuseum Basel and Sammlung Ludwig.)

VIEW the special exhibition *Tutankhamun and the Golden Age of the Pharaohs*. This exhibition presents 130 important objects, including 50 from the tomb of King Tut. The exhibition places the boy king in a larger context through an additional 80 objects from the tombs of his ancestors. Also on view, *Art and Power in the Central African Savanna*.

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LEARN from Oromo spiritual elder **Abba Liban Dabassah Guyo** at 7pm in the Koret Auditorium. Guyo is a keeper of the oral histories of the Oromo/Borana people of East Africa.

CREATE a *sistrum*, an ancient Egyptian musical instrument.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF’s Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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## stage

Impact Theatre's *Midsummer Night's Dream* — presented with a Bard-by-way-of-the-1980s flair — was a hit for the company. At right, Shotgun Players is one of many groups now using social networking sites to attract audiences. Its next play, Jon Tracy's adaptation of George Orwell's *The Farm*, opens Aug. 1.

IMPACT PHOTO BY CHESHIRE ISAACS; SHOTGUN PHOTO BY JESSICA PALOPOLI



## The show must go on!

Bay Area theater companies battle the recession

By Victoria Nguyen  
a&eletters@sfbg.com

Furloughs. Layoffs. Cutbacks. These are the dirty words that have been added to the vocabularies of those working in Bay Area theaters ever since, as one person so eloquently phrased it, “the shit hit the fan.” It’s hard to pinpoint when it began, but most theater heads agree that by October of last year, the somber headlines regarding the economy began to feel frighteningly real. Theater companies of all sizes have reported reduced ticket sales, lower individual donations, and less foundation and grant giving. On stage, actors are performing to empty chairs.

As a result, individuals like San Jose’s City Lights executive director Lisa Mallette have had to work overtime to keep their businesses afloat. “The economy has shaken up everyone — no one can be complacent anymore,” she said. “It’s making everybody think how they can run leaner and meaner.”

Being creative on stage isn’t enough anymore. These days the minds behind Bay Area theaters

must apply their ingenuity behind the scenes. According to a study released in April by the theater organizations Theatre Bay Area and Theatre Communications Group, more than half the respondents from local nonprofit theaters say they expect cash flow problems by the end of the year.

With these kinds of expectations, many theatre managers have taken on second jobs as theater pruners, snipping extra costs wherever they can. For companies that have always survived on a shoestring, it’s a matter of plucking one leaf at a time. This means staff members use the back side of used paper, drink water from the tap, and save every screw, costume, and prop that can be recycled for the next production.

“It’s been a tough road, but [the theater community] is going to learn good lessons out of this,” Mallette said. “The things we’re learning now we will continue to use no matter what the economy is like.”

According to Cheshire Isaacs, managing director of Berkeley’s Impact Theatre, one of the big-

gest challenges has been making up the season’s ticket losses. At its high point, a 1980s version of Shakespeare’s *A Midsummer Night’s Dream* became the theater’s biggest financial success in its 13 seasons. At its low point, a show that debuted in mid-November called *Tallgrass Gothic* resulted in unprecedented loss at the box office.

“My gut feeling is that the economy is making people more selective with what they see,” Isaacs said. “They’re going to the must-see shows, and shows that would previously have done well are not getting the audience.”

Audience members have outnumbered cast members, Isaacs said, though sometimes not by much. On the lowest evening, he estimated that only a dozen people came to the show, an experience he found “depressing.”

“For actors, it’s difficult to play to sparse houses. It’s demoralizing,” he said. “It’s a worse experience in a different way for the audience members themselves. It’s hard to be in an audience where you’re one of 15 people.”

For a theater where ticket sales account for 90 percent of its income, the loss was a major hit. To offset the damages, the company tightened its belt in other areas. One solution, Isaacs said, was to stop mailing postcards. The decision to go digital saved the company \$500. Impact, like most other theaters, has begun relying on free to low-cost technologies like Facebook and Twitter. For one, they are easy and cheap marketing tools. They also provide ways to reach and build a network of younger theatergoers. Even companies that are experiencing growth at this time, such as San Francisco’s Boxcar Theatre and Berkeley’s Shotgun Players, are making sure they keep their fingers on the pulse of the trends.

“We’re constantly looking at how we can be ahead of the curve,” said Patrick Dooley, Shotgun’s artistic director. “Our audience is much younger, so we damn well better be on those sites. If anyone is supposed to be hitting that shit, we are!”

As much as things are changing backstage, there are also changes onstage. At Z Studio Space, a San Francisco company that develops new theater work, executive director Lisa Steindler admits she passes up on scripts

with a cast of 12 or more. She simply can’t afford it. These days, she said, even playwrights realize they must write scripts with two or three actors if they want a play produced. “It’s interesting how the economy is shaping the canon of work that being made,” she said. “Ten years from, now we’ll look back and see how artists tailored their work [to the financial situation of this time].”

As theater companies streamline their businesses, some cuts run deeper than others. Many have accepted pay freezes, cut back work hours, and foregone bonuses. At the end of 2008, Tiffany Cothran, managing director of San Francisco’s Crowded Fire Theater, did something she had never done: she and the artistic director decided to give up their salaries for three months to avoid ending the year with a deficit.

“We had to do it for the health of the company,” Cothran said. “It was hard emotionally, though, because everyone likes to get paid for their work.”

Though some say the worst is over, others like Cothran say that they’ve entered a period of uncertainty. Many brace themselves to receive fewer grants in the next year, especially from institutions like Grants for the Arts, which





Crowded Fire (their *Wreckage*, above) and Boxcar Theatre (*Where the Sidewalk Ends*, below) have explored new financial and publicity strategies to say afloat.

CROWDED FIRE PHOTO BY TOM TORO

help cover operation costs for many theaters.

On June 3, a letter from the Grants for the Arts told recipients to expect a 20 percent reduction in award money. Although final awards won't be announced until mid-August, the letter advised companies to be prudent while planning their 2009-10 budget. "Everyone is on pins and needles waiting for the news," Cothran said. "It's likely that awards will be reduced or that we won't get anything at all."

At Z Studio Space, Steindler isn't taking anything for granted. The three white boards that hang by her desk are nearly full with

the names of different grants she'll be applying for in the next few months. "I write grants all year long. The difference this year is that I am just writing a lot more now than I ever did."

She admits this has been a trying time for the industry, though she is not surprised that many of her colleagues are still expecting surpluses at the end of their fiscal year. "We're artists — we're a smart group of people," she said. "We've just tightened, tightened, tightened. And who knows? Maybe we just caught it in time." **SFBG**



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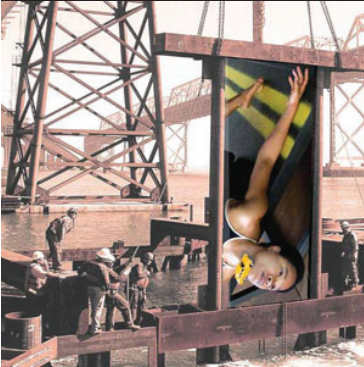
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## Sha Sha Higby

►► **PREVIEW** To achieve inner calm, you could do an hour of yoga, meditate on a seaside cliff, or pamper yourself at a spa retreat. But if you don't have the time (or lack the funds), you could also attend a Sha Sha Higby performance to leave you feeling reflective, refreshed and inspired. Higby began her artistic career before she was even qualified to attend preschool. At age 3, a drawing of a single bird launched the artist into a new world of expression. Fast-forward to the present, and the internationally acclaimed performance artist insists she doesn't have another option than to constantly create.

And boy, does this lady create. Using skills she acquired through her studies in Asia, the Marin County resident's performances combine dance, puppetry, light, and sound to introduce a mysterious and haunting world of child-like wonders. She is perhaps best known for her elaborate structural costumes, which are handmade using old techniques and materials such as silk, gold leaf, wood, and paper. During her shows, Higby fully cocoons herself in these costumes, which she uses as evolving canvasses to animate stories of life, death, and rebirth.

For her latest show *In Folds of Tea*, Higby does it again. For two evenings, the Noh Space transforms into an enchanted pink forest as Higby takes the stage to work her unique brand of voodoo. See you there. **(Victoria Nguyen)**

**SHA SHA HIGBY** Fri/24-Sat/25, 8 p.m., \$10-\$22. Noh Space, 2840 Mariposa, SF.

(415) 868-2409, www.shashahigby.com

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

## THEATER

### OPENING

**Ecstasy: a waterfable** Thick House, 1695 18th St. \$10. Previews July 23-30. Opens July 31. Runs Thurs-Sat, 8pm; Sun, 5pm. Through Aug 16. Golden Thread presents this new work inspired by a Sufi fable.

**Lady of the 'Loin** EXIT Café, 156 Eddy; (415) 673-3847, www.theexit.org. \$15. Opens July 25. Runs Sat, 9pm. Through Aug 15. Don Seaver, Sean Owens, and Shannon Day join forces for this tribute to SF's most unrepentant neighborhood.

**Rent Boy Ave.: A Fairy's Tale** Boxcar Playhouse, 505 Natoma; (415) 776-1747, www.boxcartheatre.org. \$18-34 (previews, \$5). Opens July 22, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Aug 9. Boxcar Theatre performs Nick A. Olivero and Michael Mohammed's sexy urban rock musical.

### BAY AREA

**Agrippina** Oakland Metro Operahouse, 630 3rd St, Oakl; (510) 763-1146, www.oakland-opera.org. \$22-\$28. Fri/24-Sat/25, 8pm; Sun/26, 2pm. Oakland Opera Theater presents Handel's masterpiece.



PHOTO BY ALBERT HOLLANDER

**Maidrid's Bow** Stage Werx, 533 Sutter; 302-9182, www.maidridsbow.com. \$20-24. Thurs-Sat, 8pm. Through Aug 8. Willy West Productions presents the world premiere of Morgan Ludlow's Amazon adventure love story.

**Not a Genuine Black Man** Off Market Theaters, Studio250 stage, 965 Mission; (800) 838-3006, www.briancopeland.com. \$30. Sat-Sun, 3pm. Through Aug 23. Off Market Theaters presents Brian Copeland's solo show about a little-known chapter of Bay Area history.

**Now and at the Hour** EXIT Stage Left, 156 Eddy; 931-1094, www.theexit.org. \$15-25. Fri-Sat, 8pm. Through Aug 15. Writer-performer Christian Cagigal has been studiously developing one or another version of a one-man show at the Exit Theatre around his serious chops as a magician. The shows are popular and long running in good part because Cagigal is a strong showman whose feats of "mind reading" are impressively perplexing. Now and at the Hour, his current and latest, is also his most successful attempt yet at blending consistently dumbfounding displays of prestidigitation and a dramatic narrative with a power of its own. Rushing onstage lugging two large suitcases—whose odd antique contents, swiftly unpacked and arranged by the performer, include an hourglass, a metronome, and a wooden view master—Cagigal launches into a fitful, melancholic rumination on time, memory, and the eternal return, grounded in his description of growing up with his father, a Spanish-born mentally disabled Vietnam vet, and his childhood retreat into imagination and solitary pursuit of the magician's craft. The story carries inherent force—in fact Cagigal the actor can push its emotional content unnecessarily hard—and provides an intriguing context and theme for the mischievous, truly wowing bits of audience-inducing magic he has concocted. The slightly bumpy transitions around these feats still present a dramatic challenge, but Cagigal is rapidly honing in on that magic moment when two distinct shows become an integrated whole. (Avila)

►► **One Flew Over the Cuckoo's Nest** SF Playhouse, 533 Sutter. \$30-\$40. Tues, 7pm; Wed-Sat, 8pm; Sat, 3pm. Through Sept. 5. Dale Wasserman's stage adaptation of Ken Kesey's anti-authoritarian novel is a solid theatrical work in its own right, and holds up remarkably well in this production from SF Playhouse. (Avila)

**Only the Truth is Funny: Mid-Life at the Oasis** The Marsh, 1062 Valencia; 826-5750, www.themarsh.org. \$15-50. Sat, 5pm; Sun, 7pm. Through Aug 30. Acclaimed comedian Rick Reynolds premieres his new solo show.

**Pearls Over Shanghai** Hypnodrome, 575 Tenth St.; 1-800-838-3006, www.thrillpeddlers.com. \$30-69. Fri-Sat, 8pm; Sun, 7pm. Through Aug 16. Thrillpeddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza.

**Putting it Together** Custom Made Theatre Co., 965 Mission; 1-800-838-3006, www.custommade.org. \$15-30. Wed-Sat, 8pm. Through Aug 8. Custom Made Theatre Co. performs Stephen Sondheim's musical revue.

**Songs to Make You Gay** New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$20-29. Thurs-Sat, 8pm. Through Aug 1. Connie Champagne performs songs once thought to have the power to change one's sexual orientation.

**The Unexpected Man** EXIT Theatre, 156 Eddy; (800) 838-3006, www.sparestage.com. \$20. Thurs/23-Sat/25, 8pm. It's hard to resist the idea of seeing veteran stage actor Ken Ruta on the intimate Exit Theatre stage in the Bay Area premiere of a play by Yasmina Reza—the French playwright who penned *Art* and just walked away with a Tony for *The God of Carnage*. Reza's 1998 two-hander, *The Unexpected Man*, however, is not a very compelling play. Most of it consists of separate sets of internal monologues unfolding on either side of a train compartment by the two strangers occupying it: a curmudgeonly author (played with affable fluster and bluster by Ruta) and a secret fan (a cautious but whimsical Abigail Van Allyn) with his latest book, the eponymous "Unexpected Man," in her handbag. The tone is lightly comic and a bit wistful but neither character seems to reveal much about much. Spare Stage's production, meanwhile, directed by Stephen Drewes, seems to do little more than let the

actors go, but the effect is a little too static, the journey not very far or elucidating. (Avila)

### BAY AREA

**Lady Susan** Berkeley City Club, 2315 Durant, Berk; (510) 333-5330, www.bellaunion.org. \$15-25. Thurs/23-Sat/25, 8pm; Sun/26, 3pm. Bella Union Theatre Company presents the world-premiere stage production of the novel by Jane Austen adapted by Christine U'Ren.

►► **Private Lives** Bruns Ampitheater, 100 Gateway Blvd, Orinda; (510) 548-9666, www.calshakes.org. \$20-\$63. Wed-Thurs, 7:30pm; Fri-Sat, 8pm; Sun, 4pm. Through Aug 2. "Love is no use unless it's wise, and kind, and undramatic." What chucklehead said that, you ask? Thankfully, Noel Coward, which means he wasn't serious. The lines are set unconvincingly in the mouth of a self-deceiving Elyot Chase (Stephen Barker Turner, wonderfully peevis, dry and charismatic in the role originated by Coward), who is trying to make a go of a second marriage to the young and beautiful but slightly tedious Sibyl (a quick and spunky Sarah Nealis). Naturally he soon recants it all in practice, along with his marriage vows. All it takes is his former wife and tempestuous lover Amanda (a razor sharp, captivatingly other-era Diana Lamar) appearing on the adjoining balcony, on her own simultaneous second-honeymoon to a bore named Victor (an enjoyably blustery Jud Williford). Soon the two charming, somehow heroic miscreants run off together leaving their respective partners jilted and dejected, and spend the second act in splendid but stormy isolation in Amanda's Paris flat, until act three's inevitable and utterly amoral reckoning. Director Mark Rucker casts wisely and gets results in this fleet and pleasurable production for California Shakespeare Theater. (Avila)

**Tommy** City Lights Theater Company, 529 S. Second St, San Jose; (408) 295-4200, www.cltc.org. \$25-40. Thurs-Sat, 8pm; Aug 2, 7pm; Aug 9, 16, 23, 2pm. Through Aug 23. Behold the pinball wizard.

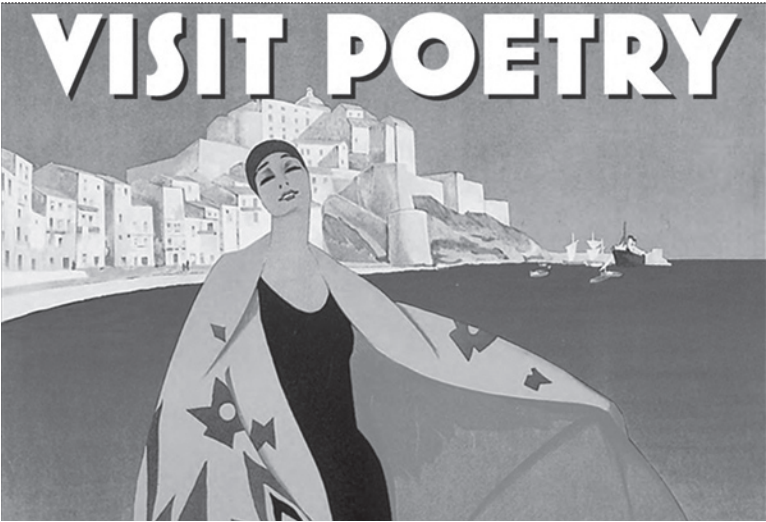
**Wishful Drinking** Roda Theatre, 2015 Addison, Berk; (510) 647-2949, berkeleyrep.org. \$16.50-71. Wed/22, 7pm; Thurs/23, 8pm. Berkeley Repertory Theatre presents Carrie Fisher's hilarious solo show.

### DANCE

►► **"The Ballad of Polly Ann"** SOMArts Cultural Center, 934 Brannan; (800) 838-3006, flyawayproductions.com. \$25. Tues-Sat, 8pm. Through July 25. This must-see new work from choreographer Jo Kreiter and her apparatus-based dance company Flyway Productions—a beautifully realized, emotionally rich, and thought-stirring set of movements developing the theme of women and industrial labor—is intended as sequel to Kreiter's own solo dance flight ten years ago high atop the San Francisco waterfront's last hand operated crane. Capturing a good deal of that same wild scale, the cavernous former industrial space at SomArts fits this vaulting, twirling, half-airborne piece for seven (extremely graceful and fearless) dancers like a big leather work glove. Based on the lives of women who helped build Bay Area bridges, the loose suggestion of harmonizing narratives of independence, adventure, hardship and grit has dancers fanning out horizontally and vertically throughout the full volume of the warehouse stage, projecting robust personalities as well as physiques while manipulating and conveying shape, momentum, and meaning to a set of inert material fragments. The inspired staging, drawing deep and with slyly penetrating humor on its social and political themes, combines scraps of oral history too: Excerpted voices of six women bridge builders mingle here with the ambient percussive noise and delicate, moody melodies in Pamela Z's score to form an exquisite, highly evocative soundscape. The female form—whether set daringly astride a high crossbeam at the far back top of the stage, or up-close front-and-center rolling a miniature toy car luxuriously over her skin—thus defies and redefines a "manmade" world seemingly built for giants. (Avila)

**Paufve/Dance** Dance Mission Theater, 3316 24th St; www.dancemission.com. Sat, 8pm; Sun, 7pm. \$15-\$18. The company explores the paradoxical nature of love and desire in "That Obscure Subject of Desire." **SFBG**





## SF International Poetry Festival

» **PREVIEW** San Francisco is known internationally for many things, but top among them are parties, politics, and poetry. We've got plenty of events dedicated to the first two, but it's surprising that we didn't have a full-blown poetry festival until two years ago. Thankfully, the city, the public libraries, and the Friends of the library are back this year with four days of events dedicated to the medium that made Allen Ginsberg, Robert Duncan, and Lawrence Ferlinghetti famous — with an intention of continuing the tradition as a biennial gathering. This round features main stage readings by local heroes and international stars like Maram al-Massri, Daisy Zamora, SF Poet Laureate Diane di Prima, and Ferlinghetti himself. Other highlights include an exhibition of artwork and broadsides from participating poets, screening of a documentary about Jack Hirschman, a conversation about the art of translation, an event for youth moderated by California state Poet Laureate Carol-Muske-Dukes, workshops, parties, and a North Beach Poetry crawl that includes stopping in at Ferlinghetti's City Lights bookstore and other famous haunts of the Beats. Best of all? Like creating poetry itself, all events are free and open to the public. **(Molly Freedenberg)**

**SAN FRANCISCO INTERNATIONAL POETRY FESTIVAL** Thurs/23–Sun/26, Various times and locations. Free. [www.sfipf.org](http://www.sfipf.org)

Events listings are compiled by Paula Connelly. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

### THURSDAY 23

**Friends of the Blupeter Building** Kelly's Mission Rock, 817 Terry Francois, SF; (415) 626-5355. 7pm; free, beverages and light snacks provided. Discuss the possible future uses for the historic Blupeter Building, which has been tentatively saved from demolition for use in a new park, pending a viable plan.

**San Francisco International Poetry Festival** Various locations around San Francisco, check website for details; [www.sfipf.org](http://www.sfipf.org). Thursday – Sunday, various times; free. Hear 26 poets, from 21 countries, in both large and small venues throughout San Francisco. Co-hosted by California Poet Laureate Carol Muske-Dukes, San Francisco Poet Laureate Diane di Prima, and Poet-in-Residence for Friends of the SFPL, Jack Hirschman.

### FRIDAY 24

**"Cook Food: A manualfesto for easy, healthy, local eating"** Green Arcade, 1680 Market, SF; (415) 431-6800. 7pm, free. Lisa Jervis, founder of *Bitch* magazine whips up some snacks while discussing her new book that makes preparing meals simple and accessible for those hungry for change.

### SATURDAY 25

**Queer Arts and Crafts Fair** Lexington Club, 3464 19th St., SF; (415) 863-2052. 2–6pm, free. Featuring local crafty clothes, art, jewelry, music, food, drinks, and more.

**SuperHero Street Fair** Indiana at Cesar Chavez, SF; [www.superherosf.com](http://www.superherosf.com). 1pm–midnight; \$10 donation in superhero costume, \$20 in Clark

Kent street clothes. Featuring live bands, Bay Area electronic dance music collectives, free salsa lessons, food, drinks, local crafts and fashion, and more. Proceeds to benefit local humanitarian and environmental organizations.

**BAY AREA**

**Berkeley Kite Festival** Cesar E. Chavez Park, Berkeley Marina, Berk; (510) 235-5483. 11am–5pm, free. Kites aren't just for kids anymore. Come experience the artistry of kite making and flying with the world's largest octopus kite, kite-making demonstrations, and many more wonders at this airborne fete.

**Hog Heaven** Pasta Shop, 1786 Fourth St., Berk; (510) 250-6004. 1pm, free. Come celebrate artisan and sustainable pork with top chefs and producers from the Bay Area, with sausage making demos, grilling demonstrations, samples, and fresh sandwiches for purchase.

### MONDAY 27

**Patty Duke Tells All** Commonwealth Club, 2nd floor, 595 Market, SF; (415) 597-6705. 6pm, \$18. Oscar, Emmy, and Golden Globe winning actress, Patty Duke, shares stories about her life in the spotlight, her experience battling manic depression, and her advocacy with the Equal Rights Amendment (ERA), AIDS, and nuclear disarmament.

### TUESDAY 28

**Genetic Engineering and Organic Farming** Cowell Theater, Fort Mason Center, Pier 2, SF; (415) 561-6582 x1. 7:30pm, \$10. This seminar conducted by Pamela Ronald, the head of a plant genetics lab at UC Davis, and Raoul Adamchak, who teaches organic farming at UC Davis, addresses ideas on how to feed the growing world's population without hurting the environment. **SFBG**

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<b>AUG 8</b>	Shy Men...and the Women Who Love Them, San Francisco
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Bistro St. Germain gives the Lower Haight its first French bistro, featuring well-executed French classics, including outstanding frites and apple tart with caramel ice cream (pictured).

GUARDIAN PHOTO BY RORY MCNAMARA



## Au bon Haight

By Paul Reidinger  
paulr@sfbg.com

Few neighborhoods in Paris are more full of cultural flavor than the Faubourg St.-Germain, the Right Bank district whose main thoroughfare, the Boulevard St. Germain, is the home of the Café Flore (the original!) and the Deux Magots. Picture Sartre thoughtfully smoking a clove cigarette, with a demitasse emptied of espresso sitting on the table in front of him.

Although the Faubourg St.-Germain is very near the Sorbonne, its bohemian life is mostly a relic. These days the area is expensively residential, and its shops and restaurants reflect this affluence. So when our own bistro impresario, Laurent Legendre, recently opened his latest venture on lower Haight Street under the name Bistro St. Germain, was he looking backward or forward, toward nostalgia or aspiration?

If the lower Haight can't quite claim anyone of Sartre's stature as part of its boho past, it *can* claim that it has kept something of a boho present. The neighborhood retains elements of true grit and is full of young people, and its restaurants still tend toward the cheap. But the area's socioeconomic furniture has been rearranged in recent years, and since the opening of nearby RNM in 2002, the upmarket trend has been palpable.

Last year saw the arrival, in the next block, of Uva, a sleek *enoteca*, and now there is a proper bistro.

Legendre isn't the only propagator of neighborhood bistros in San Francisco — nearby L'Ardoise, for instance, was launched by Thierry Clement — but he is a *force majeure*. His previous undertaking, Le P'tit Laurent in Glen Park, is unusually authentic. Before that, he was a longtime principal in Clémentine (in the old Alain Rondelli space) and Bistro Clémentine, both in the inner Richmond.

I do find myself wondering how many traditional French bistros we need in this city, which, as it happens, is not Paris, home of the traditional French bistro. Are others wondering the same thing? The evidence, at least at Bistro St. Germain, suggests not. The place has the boxy spaciousness of a swimming pool or a pool hall, yet it fills up quickly with people and noise. (Sartre: "Hell is other people.") Are the crowds drawn by the tasty location, the huge wall mural (a silhouette of the Paris skyline, including such familiar spectacles as the Arc de Triomphe, Eiffel Tower, and Sacré-Coeur de Montmartre), or the crisply executed, fairly priced food? The answer to this sort of trick question, or trick rhetorical question, is almost always, *all of the above*.

The food does not disappoint, certainly. From the arrival of the

first basket of bread at the table, it's clear that care is being taken in the kitchen. The bread is a simple sweet baguette, still warm from the oven, sliced and presented with a pat of softened butter. The addictive properties of warm bread have, I believe, been under-investigated. Your bread basket will be endlessly, cheerfully replenished, but try to save some slices for mop-up duty in the event you have mussels — and you should have mussels. At \$9 for a sizable platter, they aren't expensive and can be had in a number of sauces, among them a *basquaise* of white wine, tomato, and peppers. Hugely soppy. And don't forget some frites (\$3.50) — sublimely crisp — for some additional counterpoint.

The menu ranges gracefully across the French classics. There are snails (\$6.25 for six), served on a dimpled earthenware plate and redolent of raw garlic. There is a roast poussin (\$14), beautifully bronzed yet with moist white meat — a quiet miracle — and served with a large stack of frites. Duck confit (\$16) is nicely done, with a crisp crust still faintly sizzling; it is set on a broad bed of lentils that are the proper gray-green color but are too big to be the traditional Puy variety. As lentil-cookers will likely agree, a large virtue of Puy lentils is their determined resistance to overcooking. They don't easily turn to mush. The bigger sorts have to be handled more carefully, but Bistro St. Germain's kitchen passes this test.

I found a bourride (\$17) — a seafood stew, complete with aioli-smearing rounds of toasted bread — to be defined by the presence of what I took to be some form of cheeks, perhaps halibut cheeks. The rest of the players, including shrimp, mussels, and chunks of salmon, I could easily identify by shape, texture, and flavor. The suspected cheeks, however — rectangular tabs of flesh, thumb-sized — offered a strong, almost cheese-like flavor. Can fish be gamey? I offered tastes around the table as a cross-check, and the reactions returned were mild. Nonetheless, I hesitated for a bit before finishing the last piece.

Vegetarians can find French cooking a tough go, but Bistro St. Germain is accommodating. The meatless choices are explicitly identified and aren't shabby — a shallow bowl of ravioli (\$15), say, stuffed with squash purée and bathed in a mushroom cream sauce. Not quite legendary, perhaps, but pretty good. **SFBG**

### BISTRO ST. GERMAIN

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## By degrees

By L.E. Leone  
le.chicken.farmer@gmail.com

**CHEAP EATS** It's summer, smack dab, so I don't mind taking you to Bodega Bay with me. And Henry. He's my seven-year-old, Top Bunk, literally and figuratively. I have two four-year-olds, two twos, and a one. Henry, he's my uncharted territory. My antennae, my tugboat, my scout.

If I say "I love you," he says, "I like you." Sometimes he doesn't say anything at all. But he runs to me fastest and hugs the hardest. Little sweetie! Once he asked me out to the movies.

"You mean like a date?" I said, because at the time I was available.

"What's that mean?" he said.

"A 'date'?" I said. "That means *you* have to pay."

I know, I *know* ... that's probably inappropriate, I know, but the fact is I was also, at the time, strapped for cash.

Now I am practically rich. For me, I mean. The whole time we spent together at Camp Chicken Farmer, I swear, I paid for everything. It's fun watching kids start to learn about money. Like at the grocery store yesterday when he saw a cheap toy gun he wanted ... mere weeks ago he would have asked me to buy it for him. Now, knowing better, he begged.

And when that didn't work, he promised to reimburse me tomorrow, after we get back home.

To raise capital for the not-so-cheap Nerf gun of his dreams, Henry manages a plum jam stand with his friend Clara and sister Emily on the sidewalk outside the house. For fun, I haggle with them over the price, then lower a belt-tied basket from an upstairs window. They put in a jar of jam. I have the exact amount, but I send down a ten to make it more interesting. They make my change and it is thrillingly perfect.

It might be inadvisable to have a financial advisor who is seven, but Henry is full of ideas for me too. I should collect my stories into books, and my songs onto CDs, and sell them on the sidewalk outside the house. He thinks I could make \$1 million this way, and I don't have the heart to tell him I've been there and done that, and made about enough for a Nerf gun.

I'm proud of this, that when his parents picked me to be their

children's live-in-ish babysitter, they picked me over someone more qualified and less queer with graduate degrees (possibly even a PhD) in babysitting, or child development or some such.

In spite of my euphoria, I thought they'd made a huge mistake until I realized just how into stories these two are. They are insatiable, demanding, and discerning, and their babysitter's graduate degree is in fiction writing, lucky them. (They say babysitter. For rhyming reasons, and because they ain't babies, I prefer nanny.)

Anyway, I've just spent 40 straight hours alone with Henry, and he has squeezed all the story out of me. It's not just a bedtime thing anymore. Here at Camp Chicken Farmer he wants bedtime stories too, and I have to admit that they will go real good with the bowl of popcorn he's eating in the tub, on my porch.

And of course you *have* to have stories with your hot dogs on a stick and can-cooked beans around my hobo fire pit.

Speaking of 55-gallon oil drums, we lugged one to the beach yesterday and started making Henry's steel pan out of it. We took turns hammering, and for lunch we went to Spud Point Crab Company, my crab shack of choice.

Their clam chowder has been voted Bodega Bay's best four years in a row, and they only just opened in 2004, so maybe this year the votes aren't in yet. Anyway, that's the kind of hyperbole I can sink my teeth into. Not New York's Best. Not the world's. Bodega Bay's. And by consensus, including mine!

My apprentice was less exuberant. "Pretty good," he said, after I asked three times. "Not the best?" No. "What's the best clam chowder you ever had?" I asked.

"My mommy's," he answered, but couldn't quite put his finger on why, when I pressed him, except that she "makes the temperature just right."

It was hot. The soup, the sun.

After, we crossed the street, sat on a bench overlooking the Spud Point marina and decided, after much discussion and weighing of pros and cons and such, that it would be pretty cool to be a boat. **SFBG**

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## CONCERT UPDATE

### FEATURED SHOW



## NOISETTES

7/28 Rickshaw Stop

myspace.com/noisettesuk

### THIS WEEK

**SIC ALPS**  
7/23 Hemlock Tavern



**DE LA SOUL**  
7/23 Fillmore

**THE DRUMS**  
**WENDY FARINA &  
BIANCA SPARTA**  
7/24 Argus



**OF MONTREAL**  
7/24 Fox Theater



**NO DOUBT**  
7/25 Shoreline  
Amphitheatre

**NOISETTES**  
7/28 Rickshaw Stop

**A DECENT ANIMAL**  
7/29 Cafe du Nord



**JUDAS PRIEST**  
**WHITESNAKE**  
7/31 Sleep Train Pavilion

**THE MUMLERS**  
7/31 The Uptown



**DEERHOOF**  
8/2 Great American  
Music Hall



**SONIC YOUTH**  
8/2 Fox Theater

**NEBULA  
KAURA**  
8/4 Elbo Room

**GRIS GRIS**  
8/7 Great American  
Music Hall

**BART DAVENPORT**  
8/7 The Uptown

**YACHT**  
8/7 Rickshaw Stop



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**THE ROOTS**  
**BUSTA RHYMES**  
8/9 Shoreline  
Amphitheatre

**AEROSMITH  
AND ZZ TOP**  
8/19 Sleep Train Pavilion

**TRACY CHAPMAN**  
8/22 Fillmore

**THE MATCHES  
DIZZY BALLOON**  
**JUDGEMENT DAY**  
8/23 Fillmore



**TED LEO AND THE  
PHARMACISTS**  
8/23-24 Bottom of the  
Hill

**FRUIT BATS**  
8/25 Independent

**DREDG**  
8/26 Fillmore

**THE TUBES**  
9/5 Great American  
Music Hall



**BAD BRAINS**  
9/15-16 Slim's

**PINK MOUNTAINTOPS**  
9/20 Independent

**BON IVER**  
9/24 Fox Theater

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## film

Aviva Kempner's *Yoo-Hoo, Mrs. Goldberg* comes with the tag line "The Most Famous Woman in America You've Never Heard Of" — television pioneer (and apparently, awesome bread-baker) Gertrude Berg.



## Yoo-hoo, Gertrude Berg!

A new doc honors a forgotten sitcom star

By Dennis Harvey  
a&eletters@sfbg.com

Even ginormous pop phenomena disappear from the collective consciousness faster than seemed possible during their heyday. Still, it's surprising that *The Goldbergs* doesn't loom larger in television history or general cultural awareness.

Admittedly, the show's heyday came in TV's early years as a mass medium. In 1949, when it commenced as a CBS half-hour, there were about 1 million television sets in use here. By 1954, at its run's end, nearly three-quarters of U.S. households owned their own boob tube. One reason for that radical expansion was the vast popularity of *I Love Lucy* — which grabbed *The Goldbergs'* time slot and sitcom supremacy. Everybody still loves Lucy. But who remembers Mrs. Goldberg?

This year's San Francisco Jewish Film Festival certainly does. Its 2009 Freedom of Expression Award goes to Aviva Kempner, director of *Yoo-Hoo, Mrs. Goldberg*, which makes its local premiere at the fest prior to its theatrical release on Aug. 7. In addition to the doc, SFJFF is screening four *Goldbergs* episodes.

Even more than a largely forgotten popular institution, *Yoo-Hoo* commemorates the one-woman dynamo who created and sustained it. Known to millions as humble Molly Goldberg, in real life Gertrude Berg (née Tilly Edelstein) developed performing ambitions and organizational chops from an early age, deploying both

in her career despite an engineer husband's ample means (he invented instant coffee) and a father's harsh disapproval.

She pitched what became *The Rise of the Goldbergs* — after a first series about shopgirls was yanked for being too protofeminist — in 1929, the 15-minute radio show making its debut just after the Wall Street crash that triggered the Great Depression. Its portrait of a working-class immigrant Jewish family, idealizing Berg's own, seemed dubious in appeal at first to the higher-ups. Yet soon it trailed only *Amos 'n' Andy* in national popularity, managing that without *Amos 'n' Andy's* degrading minority stereotyping. The Goldbergs were humorous, but not clowns — a warm, stable, relatable clan who looked out for each other and their close-knit community.

The center of both, it seemed, was Molly herself, whose homely homebody demeanor (not to mention the ESL malapropisms that embarrassed some assimilationist Jewish listeners) belied the breadth of progressive, non-saccharine wisdoms she doled out to one and all. She had her ditzy moments, but was nevertheless a very modern matriarch — quite unlike Lucy Ricardo, domestic ninny par excellence.

Berg masterminded this long-term success not just as star and head writer, but producer, mogul, and hard-driving perfectionist. She also had a clothing line, penned books, toured the vaudeville circuit and acted on Broadway. At one point she was named "Most Respected

Woman in America" — following Eleanor Roosevelt, though in income their positions were reversed.

Despite all this, *The Goldbergs* died something of a slow, ignoble death. In 1951, actor Philip "Mr. Goldberg" Loeb was named as one among many "Communist influences" in the entertainment field by right-wing ideologues. The network wanted him out — and when Berg balked, a Top Three show was suddenly canceled for lack of commercial sponsorship. It returned later, the role recast — *I Love Lucy* launching in the interim — but some alchemy was lost. Blackballed and disconsolate, Loeb shot himself in 1955.

Berg soldiered on, driven as ever, until her death in 1966. *The Goldbergs* disappeared from syndication, then from memory. It would be decades before demonstrably Jewish characters (as opposed to gentile-fied Jewish performers) would again be so prominent on television. It's worth noting that 60-plus years after Molly G. made her reluctantly-greenlit bow, *Seinfeld* almost didn't make it on-air for fear it was likewise "too Jewish." **SFBG**

### YOO-HOO, MRS. GOLDBERG

Tues/28, 6:30 p.m., Castro; Aug. 1, noon, Roda; Aug. 2, 3 p.m., CineArts; Aug. 8, 2 p.m., Smith Rafael

### THE GOLDBERGS

Tues/28, 3:30 p.m., Castro; Aug. 2, 12:30, CineArts; Aug. 4, 2 p.m., Roda  
See film listings for complete SFJFF info  
www.sfjff.org

### CELLULOID NATION: A HISTORY OF ISRAELI CINEMA CHRONICLES JUST THAT

Unsurprisingly, Israeli films have been a big part of each San Francisco Jewish Film Festival program from the beginning. Yet despite that annual local sampling, occasional theatrical exports, and Oscar's devotion (seven Israeli features have been nominated for Best Foreign Film so far, including 2008's highway-robbery loser *Waltz with Bashir*), the general narrative of how that industry got where it is today has remained hazy. It clears up quite a bit after three and a half hours spent with Raphael Nadjari's *A History of Israeli Cinema*, the new two-part documentary screening at SFJFF.

Nadjari's choice of article is apt — this is a history, not any attempt at creating "the" definitive one, and no doubt seasoned viewers will be left scratching their heads over an omission or eight. (The weirdest being M.I.A. Eytan Fox, of 2002's *Yossi and Jagger*, 2004's *Walk on Water*, and 2006's *The Bubble*.) But the myriad clips and commentators he assembles nonetheless piece together a cogent overview that will have you running to check DVD availabilities (usually in vain, alas).

Early features, before and after nationhood was declared in 1948, mostly sold the "Zionist utopia" that would unite millennia of Jewish diaspora, often using filmic language reminiscent of Soviet propagandist cinema. When audiences no longer needed that basic affirmation, more escapist forms emerged, notably the broad "bourekas" comedies and sentimental dramas depicting struggling ethnic groups (mostly Mizrahi Jews). Alongside these in the 1960s there developed a "New Sensitivity" school indebted to European art film that appealed to the intelligentsia if not the wider public. A gradual shift from collective to individual concerns affected everything from the omnipresent military dramas to dissenting political content, plus depictions of hitherto ignored or stereotyped figures whether Arab, gay, Georgian émigré, or simply female.

SFJFF 2009 continues this history with a sizable range of new Israeli screen work. Home-turf hit *Lost Islands* is a seriocomic family saga played to the big-hair beat of early '80s New Wave (come back, Flock of Seagulls!). The excellent *Zion and His Brother* provides darker domestic strife amidst Haifa's meanest housing-project streets. Coming highly recommended for a good time is *A Matter of Size*, which is pretty much *The Full Monty* (1997) of sumo wrestling. **(Dennis Harvey)**

### A HISTORY OF ISRAELI CINEMA

Aug 1, 11:45 a.m., CineArts  
Aug 8, 11:30 a.m., JCCSF







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DAVID FEAR, TIME OUT NEW YORK

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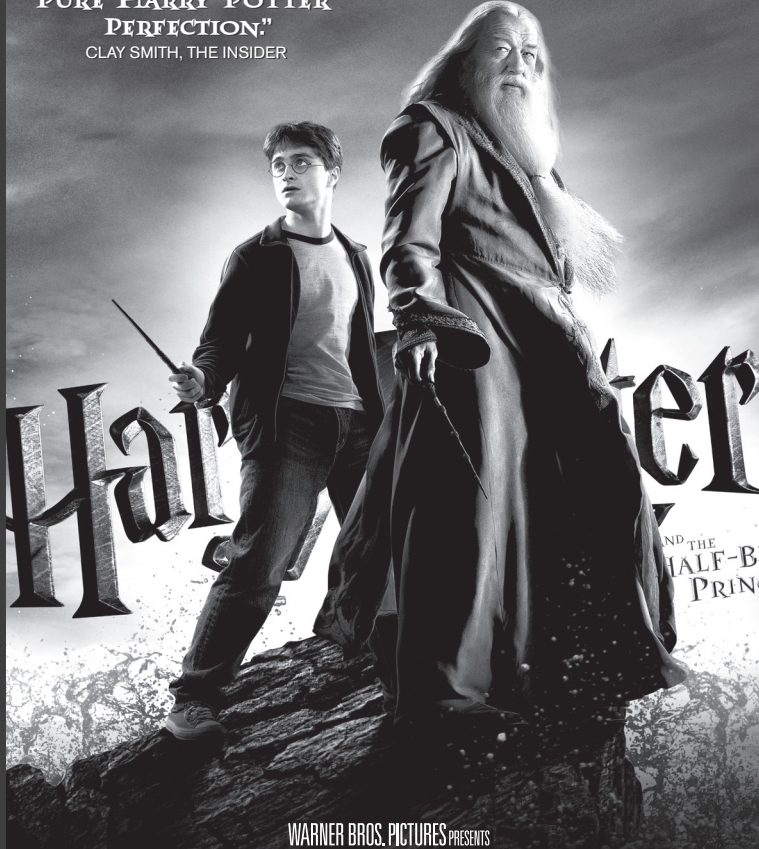
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## OPENING

CONT>>

envious after our 88-minute ride-along. (1:28) *Roxie*. (Harvey)

**In the Loop** See pick box. (1:49) *Embarcadero*.

**Irene in Time** With a scheduled limited release following Father's Day, *Irene in Time* no doubt hoped to capitalize on its father/daughter sob stories of altruism and abandonment alike. Set in modern-day L.A., the film opens with Irene, a neurotic, self-absorbed singer, listening eagerly to recollections of her late father, a compulsive gambler and philanderer whom she nonetheless idealizes. Plagued by "daddy issues," Irene believes that her father's inconsistent presence has left her unable to form a mature and lasting relationship. When not strung along by a procession of two-timing suitors, she is scaring them away with her manic bravado. Additionally, her fundamental need to recapture her father in the form of a lover (can you say "Electra complex"?) comes across as creepy and borderline incestuous. This self-indulgent endeavor of epic proportions finally descends into soap-opera kitsch when a family secret surfaces (explaining Irene's pipes but not her grating personality) and sinks further still with a slow-mo musical montage using old footage of Irene and her father frolicking in the surf. (1:35) *Lumiere*. (Swanbeck)

**Lake Tahoe** I've long championed indie undertakings with subtler, more measured, true-to-life progressions, but there's slow and then there's

glacial. Unfortunately, Fernando Eimbcke's sophomore effort, *Lake Tahoe*, a dry attempt at slice-of-life cinema, belongs to the latter. The narrative follows Juan (Diego Cataño), a teenage boy who crashes his car into a telephone pole at the onset of the film and spends the rest of the movie intermingling with eccentric locals — a feisty old mechanic (Hector Herrera), a young mother preoccupied with punk-rock (Daniela Valentine), and a kung-fu obsessed young man (Juan Carlos Lara). With a lackluster plot, tedious pacing, and a tacked-on ending to justify the title, *Lake Tahoe* never gains momentum or manages to tackle the tragedy that has left Juan's family in shambles. At one point while watching Juan's indifferent reaction to his martial arts moves, the kung-fu fanatic repeats over and over "We need some emotional content!" My thoughts exactly. (1:20) *Sundance Kabuki*. (Swanbeck)

**Orphan** Vera Farmiga and Peter Sarsgaard take a wrong turn at the adoption agency. (2:03) *Shattuck*.

**The Ugly Truth** She (Katherine Heigl) is hopelessly single; he (Gerard Butler) is a lifelong cad. Whatever will happen when the two meet? (1:41) *Presidio*.

## ONGOING

**Away We Go** (1:38) *Presidio, SF Center, Shattuck*.

**Blood: The Last Vampire** (1:24) *1000 Van Ness*.

**Brüno** (1:33) *Empire, Marina, 1000 Van Ness, Sundance Kabuki*.

**Chéri** (1:32) *Albany, Embarcadero, Piedmont*.

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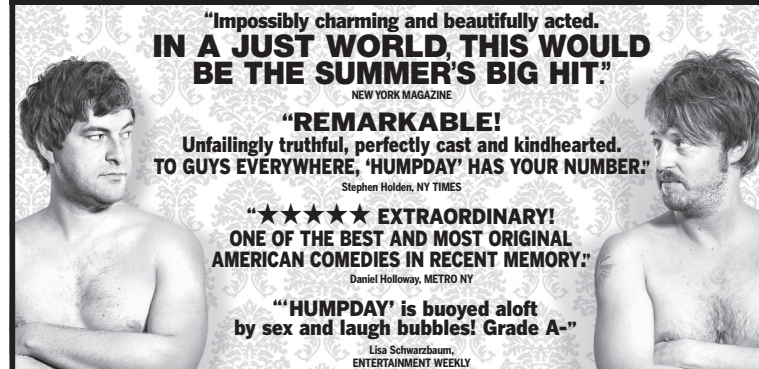
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**Dead Snow** (1:31) *Roxie*.

**Departures** (2:11) *Opera Plaza, Shattuck*.

**(500) Days of Summer** (1:36) *California, Sundance Kabuki*.

**Food, Inc.** (1:34) *Embarcadero, Oaks*.

**The Girl from Monaco** (1:35) *Bridge*.

**The Hangover** (1:45) *Empire, Four Star, Marina, Oaks, 1000 Van Ness, Sundance Kabuki*.

**Harry Potter and the Half-Blood Prince**  
After five films sniping from the shadows, the forces of good and evil in Harry Potter's world are gearing up for a showdown. Like 2007's *Harry Potter and the Order of the Phoenix*, *Harry Potter and the Half-Blood Prince* is suffused with a waxing unease. He-who-shall-not-have-nostrils grows stronger, his agents moving with sinister purpose (Helena Bonham Carter returns as a sat-isfyingly manic Bellatrix Lestrange). Meanwhile, at Hogwarts, the twin terrors of adolescent lust and jealousy are unleashed. Snogging abounds. Returning director David Yates superintends these competing tensions carefully, demonstrating an assured pacing that other Potter films have sorely lacked. Jim Broadbent is masterful as patrician Potions teacher Horace Slughorn, his soft eyes and old-Etonian fuddy-duddiness belying the emotions that roil within. With its somber tone, down ending, and high quality, *Half-Blood Prince* gives speculative fiction's second most important Christ figure his very own *Empire Strikes Back* (1980). (2:33) *Empire, Four Star, 1000 Van Ness, Presidio, Sundance Kabuki*. (Richardson)

**Humpday** It's not reading too deep to call the recent bromantic comedy explosion one conspicuous way in which Straight Male America is covertly coming to squirm with a brave new gay = OK world. Lynn Shelton's *Humpday* takes the logical next one-step-forward, half-step-back for anxious brethren. Seattleites Ben (Duplass) and Anna (Alycia Delmore) are drifting toward conventional adulthood while remaining vaguely "alternative," liberal arts types. Enter Ben's old bud Andrew (Joshua Leonard, finger donor in 1999's *The Blair Witch Project*), pit-stopped between backpacker adventures. To Ben, this hairy hippie is the thrilling, chilling reminder of freedoms left behind. Of course he's great at parties and an inspiration to worried college seniors everywhere. But do you really want that on your couch for more than a weekend? Anna might have doubts about that. (*Humpday*'s secret strength is its deft probing the boundary-testing not between men, but within a credible marriage.) Ben, however, grows giddy under the influence of wine, reefer, cello rock, and Andrew at a communal house party the latter's gotten them invited to. Excited to be the center of attention for people two-thirds their age, the two dudes have a brainstorm, vowing they'll make their own "two straight dudes, straight ballin'" video as an "art project" for an amateur sex film festival. Having double-dared, even next-day sobriety won't let them back down. It's impossible to address *Humpday*'s failure of nerve — it is, ultimately, another "raunchy" movie for the faint-hearted — without spoiling the tepid punchline of a hitherto amiable, pleasingly performed albeit one-joke, movie. Suffice it to say, though, it reflects the zeitgeist precisely in recoiling where it does. (1:35) *Embarcadero, Shattuck*. (Harvey)

**The Hurt Locker** (2:11) *California, Embarcadero, Piedmont, Sundance Kabuki*.

**I Love You, Beth Cooper** (1:42) *1000 Van Ness, SF Center*.

**Ice Age: Dawn of the Dinosaurs** (1:34) *1000 Van Ness*.

**Jerichow** (1:29) *Opera Plaza*.

**Moon** (1:37) *SF Center, Shattuck*.

**My Sister's Keeper** (1:46) *SF Center*.

**The Proposal** (1:48) *1000 Van Ness, Presidio*.

**Public Enemies** (2:28) *1000 Van Ness, Piedmont, SF Center, Shattuck, Sundance Kabuki*.

**Revanche** (2:01) *Opera Plaza*.

**Séraphine** (2:01) *Clay, Shattuck, Smith Rafael*.

**Soul Power** (1:33) *SF Center, Shattuck*.

**Star Trek** (2:07) *Oaks*.

**Tetro** (2:07) *Opera Plaza, Shattuck, Smith Rafael*.

**Transformers: Revenge of the Fallen** (2:24) *1000 Van Ness*.

**Unmistaken Child** (1:42) *Smith Rafael*.

**Up** (1:36) *SF Center, Shattuck, Sundance Kabuki*.

**Whatever Works** (1:32) *Albany, Four Star, Lumiere*.

**The Window** (1:20) *Sundance Kabuki*. **SFBG**



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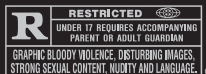
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**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0320568-00. The following person is doing business as **Franklinis Building Maintenance, Inc.** 362 Hearst Avenue, San Francisco, CA. 94112. Franklinis Building Maintenance, Inc., 362 Hearst Avenue, San Francisco, CA. 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11-15-05. Signed Ciro Franklin Alberto. This statement was filed by Magdalena Zevallos on **#35223 July 1,8,15 & 22, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0320786-00 The following person is doing business as **Handlin Small Jobs & James T. Jasmin Trading Co.,** 611 Burnett Ave, #223 San Francisco, CA 94109. James T. Jasmin, 611 Burnett Ave #223, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed James T. Jasmin. This statement was filed by Lena Lee on June 24, 2009. **#35502. July 1, 8, 15 & 22B>**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0320829-00. The following person is doing business as **Torta Joint** 2466 San Bruno Avenue, San Francisco, CA 94124. GA Martin INC., CA. 1559 Van Dyile Avenue, San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6-25-09. Signed Gerardo Martin. This statement was filed by Magdalena Zevallos on **#35224. July 1,8,15 & 22, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0320907-00 The following person is doing business as **El Balazo SFO**1654 Haight Street, San Francisco, CA 94117. El Balazo SFO, INC (CA), 2061 Buena Vista Avenue, Alameda, CA 94501. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Alma Sandoval. This statement was filed by Jeanette Yu on June 29, 2009. **#35229. July 8, 15, 22, & 29, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0320910-00 The following person is doing business as **Glow Skin Care Studio** . 2354 Taraval St. San Francisco, CA 94116. Tracy Yi Zhou, 2519 42nd Ave, San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 06/29/09. Signed Tracy Yi Zhou. This statement was filed by Maribel Jaldon on June 28, 2009. **#35501. July 8, 15, 22 & 29.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0320915-00 The following person is doing business as **RED VISOR DESIGNS**, 861-B Hayes Street, San Francisco, CA. 94117. Peter Wilbur Gleason, 861-B Hayes Street, San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Peter Gleason. This statement was filed by Maribel Jaldon on March June 30, 2009 **#35227. July 1, 8, 15, & 22, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0320997-00 The following person is doing business as **FLOWER-HEAD**1670 Jerrold, San Francisco, CA 94124. Taryn Desmond, 3032 55th Avenue, Oakland, CA 94605. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/2/09. Signed Taryn Desmond. This statement was filed by Magdalena Zevallos on July 2, 2009. **#35228. July 8, 15, 22, & 29, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0321016-00 The following person is doing business as **26th & Guerrero INC.FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0321121-00 The following person is doing business as **MY FAMILY'S CATERING SERVICE** 5 Cameron Way, San Francisco, CA. 94124. Stephanie Hughes, 5 Cameron Way, San Francisco, CA. 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 07/09/09. Signed Stephanie Hughes. This statement was filed by Lena Lee on July 9, 2009. **#35229. July 15, 22, 29, & August 5, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0321306-00 The following person is doing business as **Conceptual Metalworks**, 1730 Yosemite Ave, San Francisco, CA 94124. Karen E. McKinley 3650 Judah St. #5 San Francisco CA, 94122. Dan M, Greenberg 3650 Judah St. #5 San Francisco CA., This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 03/17/00. Signed Karen McKinley. This statement was filed by Mariedyne L. Argente on July 17, 2009. **#35501. July 22, 29, Aug. 8, 12.**

LEGAL NOTICE OF SUMMONS TO DEFENDANT MICHAEL BECK: SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. CA 94102. SUMMONS CASE NO. CGC-08-476921; NOTICE TO DEFENDANT: MICHAEL BECK and Does 1-30, Inclusive YOU ARE BEING SUED BY PLAINTIFF: MARIA ASCARRUNZ EDUARDO and VICOPEX, S.R.L. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center ( [www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services web site ( [www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)), the California Courts Online Self Help Center ( [www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp) ) or by contacting your local court or county bar association. Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en este corte y hacer que se entregue una copia al demandante. Una carta o una llamada telefonica no lo protegen. Su respuesta por escrito tiene que estar formado legal correcto si desea que procesen su caso en la corte. Es possible que haya un formulario que usted puede usar para su respuesta. Puede encontrar estos formularios de la corte y mas informacion en el Centro de Ayuda de las Cortes de California ( [www.courtinfo.ca.gov/selfhelp/espanol/](http://www.courtinfo.ca.gov/selfhelp/espanol/) ), en la biblioteca de leyes de su condado o en la corte que lo quede mas cerca. Si no puede pagar la cuota de presentacion, pida al secretario de la corte quele de un formulario de ejercicio de pago de cuotas. Si no presenta su respuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueldo, dinero y bienes sin mas advertencia. Hay otros requisitos legales. Es recomendable que llama a un abogado inmediatamente. Si no conoce a un abogado, puede llamar a un servicio de remision abogados. Si no puede pagar a un abogado, es possible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sito web de California Legal Services, ( [www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org) ), en el Centro de Ayuda de las Cortes de California, ( [www.courtinfo.ca.gov/selfhelp/espanol/](http://www.courtinfo.ca.gov/selfhelp/espanol/) ) o poniendose en contacto con la corte o el colegio de abogados locales. The name and address of the court is Superior Court of California, San Francisco County 400 McAllister St, San Francisco, CA 94102. The name, address, and telephone number of plaintiffs attorney or plaintiff without an attorney, is Henry P. Canvel (SBN 144798); Pauline S. Self, ( SBN 260429), GORDON & REES, LLP, 275 Battery Street, Suite 2000, San Francisco, CA 94111. (415) 986-5900. (415) 986-8054. DATE June 30, 2008 SEAL; Gordon Park Li, Clerk by Cristina E. Bautista, Deputy. STATEMENT OF DAMAGES AND PUNITIVE DAMAGES TO DEFENDANT MICHAEL BECK. Plaintiffs: MARIA ASCARRUNZ EDUARDO and VICOPEX, S.R.L. seek damages in the above entitled action as follows 1.) \$43,000 with interest at the rate of 10% per year from November 10, 2004; 2) notice to DEFENDANT MICHAEL BECK Plaintiffs MARIA ASCARRUNZ EDUARDO and VICOPEX, S.R.L reserve the right to seek \$1,000,000.00 in exemplary/punitive damages against you when MARIA ASCARRUNZ EDUARDO and VICOPEX, S.R.L seek a judgment in the suit filed against you;; Other: 3.) pre-judgment interest amount to be determined ; 4) attorneys fees according to proof. Date July 13, 2009/s/ Henry P. Canvel (SBN 144798); Pauline S. Self, (SBN 260429), GORDON & REES LLP, 275 Battery St. Suite 2000, San Francisco, CA 94111. (415) 986-5900. Attorneys for Plaintiffs: MARIA ASCARRUNZ EDUARDO and VICOPEX, S.R.L



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**SUMMONS** (CITACION JUDICIAL). NOTICE TO DEFENDANT: (Aviso al demandado) **Li-Yen Hsu, and DOES 1 to 25**, YOU ARE BEING SUED BY PLAINTIFF: (Lo Esta Demandando El Demandante): HENRY HAO JO LEE **CASE NUMBER HGO-09429662** You have **30 CALENDAR DAYS** after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)), the California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), or by contacting your local court or county bar association. The name and address of the court is: (El nombre y direccion de la corte es): SAN FRANCISCO SUPERIOR COURT, 24405 AMADOR STREET, HAYWARD, CALIFORNIA 94544. HAYWARD HALL OF JUSTICE. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: (El nombre, la direccion y el numero de telefono del abogado del demandante que no tiene abogado, es) Earl L. Jiang, Esq. SB #133768, Law Offices of Earl L. Liang, 39111 Paseo Padre Parkway, Suite 223, Fremont, CA. 94538. DATE: (Fecha) January 08, 2008. By Jennifer Daley, by Jennifer Daley, Deputy. **Publishing dates: July 1,8,15,22, 2009 L#35226**

**STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME** The following person have abandoned the use of the fictitious business name known as: 26TH & Guerrero Market. Located at: 1400 Guerrero St. San Francisco, CA 94110 . The fictitious business name referred to above was filed in the County of San Francisco under File# 2008 0314885 on: 12/05/2003. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Raouf Nasser, 981 Valencia St., San Francisco, CA 94110. This business was conducted by an individual. Signed Raouf Nasser. Dated: July 3, 2009, Janette Yu, Deputy County Clerk. **July 8, 15, 22 & 29 2009 L#35503**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-09-546038. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Edgar M. Garcia for change of name. TO ALL INTERESTED PERSONS: Petitioner **Edgar M. Garcia** filed a petition with this court for a decree changing names as follows: Present Name: Edgar M. Garcia. Proposed Name: **Emily M. Garcia**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug 18, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on June 17, 2009. Endorsed Filed, San Francisco County Superior Court of California on June 17, 2009 by Gordon Park-Li, Clerk. **Publication date(s): July 1, 8,15 &22 2009. L#35503.**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-09-546062. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Joanna Veronica Niedzwiecki for change of name. TO ALL INTERESTED PERSONS: Petitioner **Joanna Veronica Niedzwiecki** filed a petition with this court for a decree changing names as follows: Present Name: Joanna Veronica Niedzwiecki . Proposed Name: **Joanna Veronica Guidi**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Sept. 03, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on June 29, 2009. Endorsed Filed, San Francisco County Superior Court of California on June 17, 2009 by Gordon Park-Li, Clerk. **Publication date(s): July 1, 8,15 &22 2009. L#35503.**

**SUMMONS (FAMILY LAW)** FILE NO. FDI-09-770102 COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **Nancy D.K. Swickard summons of RESPONDENT John Ross Swickard**. TO ALL INTERESTED PERSONS: Nancy Swickard 2130 Fillmore St. #209, San Francisco, CA 94115 filed a petition with this court for a summons of respondent John Ross Swickard. Upon reading and filing evidence consisting of a declaration as provided in Section 415.50 CCP by Petitioner Nancy Swickard, and it satisfactorily appearing therefrom that the Respondent John Ross Swickard cannot be served with reasonable diligence in any other manner specified in Article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or amended that a good cause of action exists in this action in favor of the Petitioner, therein and against the respondent and that the said Respondent John Ross Swickard is a necessary and proper party to the action. NOW, on motion of Nancy Swickard Pro Per or Attorney(s) for the Petitioner, IT IS ORDERED that the service of said summons in this action be made upon said Respondent by publication thereof in San Francisco Bay Guardian a newspaper of general circulation published at San Francisco California hereby designated as the newspaper most likely to give notice to said Respondent; that said publication be made at least once a week for four successive weeks. IT IS FURTHER ORDERED that a copy of said summons or citation and of said complaint or amended in this action be forthwith deposited in the United States Post Office, post-paid, directed to said Respondent , if his/her address is ascertained before expiration of the time prescribed for the publication of this summons and a declaration of this mailing or of the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication On the fourth week of publication 28 days after the first publication is made, the Court shall acquire jurisdiction over said Respondent. Dated 7/16/09. Signed by Patrick J. Mahoney, Presiding Judge on July 16, 2009. Endorsed Filed, San Francisco County Superior Court of California on July 16, 2009 by Gordon Park-Li, Clerk. **July 22, 29 Aug. 8, 12, 2009. 35502**

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## Am I blue?

By **Andrea Nemerson**  
andrea@mail.altsexcolumn.com

### Dear Andrea:

The woman I just started seeing likes fooling around for hours with all our clothes on and isn't ready for sex. I like waiting too, except I have a medical condition called varicoceles, which means I have to wear tidy-whities whenever I walk around. After dates, I have to use heat and ice on my crotch because I'm so sore from the underwear, and I can't achieve an erection the next day (irony: if I did manage to get her home with me, I wouldn't have been able to get it up). I guess I just need to tell her that we can't make out for more than a few minutes unless I can find a public bathroom to change into boxers and sweat pants, and then back into jeans when we're done. It takes all the spontaneity and romance out of it, which I think are very important to her, but what else can I do?

*Love,  
Pants of Pain*

### Dear Pants:

You do have kind of a special case. The varicocele (a varicose vein of the testes) added to the heavy-petting-fanatic girlfriend is kind of a one-two kick in the balls. I think you're being extremely accommodating, which may make you a very good boyfriend, but this is getting kind of ridiculous.

I think you are going to have to have a talk with her about what constitutes "sex," since she says she isn't ready for any. What you're doing is surely sexual, it just isn't (a) intercourse or (b) particularly gratifying. To you. Are you absolutely sure she wouldn't be on board with something that allowed

you to move further along the sexual response cycle?

I mean yours, obviously, but why not hers too while we're at it? There's nothing wrong with not being ready for intercourse, or with being into spontaneity and romance (although those have been known to cause an awful lot of havoc all on their own). Still, it's unreasonable of her to expect you to go to this amount of trouble every time just because she likes to kiss. We *all* like to kiss, but few of us have to ice down our privates every time we get a chance to do it.

I'm going to give her the benefit of the doubt and assume she doesn't know how much discomfort and inconvenience you're putting up with for her sake. That means you have to stop martyring and start asserting yourself. Just say no to heavy petting! Say you'd like to add in some manual action, and you'd be happy to return any favors she might choose to bestow. You don't have to go into gruesome detail about it, but you do get to say that the three-hour make-out sessions are hard on you, pun intended or not, as you wish. Alternatively, you could arrive wearing the sweatpants and the jockeys and use the escape-hatch feature in front to alleviate pressure, but I'm really more in favor of the actual telling her she's torturing you (but be nice about it).

If that answered your question, I now have four for you: What's with the changing into appropriate action-wear in a public restroom? Are you Superman? And isn't it *tighty-whities*? Shouldn't it be?

*Love,  
Andrea*

*Don't forget to read Andrea at Carnal Nation.com.*

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